

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Copyright, 1898, by The Musical Courier Company.

Price, 10 Cents. Subscription, \$4.00. Foreign \$5.00—Annually.

VOL. XXXVII.—NO. 21.

NEW YORK, WEDNESDAY, NOVEMBER 23, 1898.

WHOLE NO. 976.



JOSEPH S. BAERNSTEIN

# THE MUSICAL COURIER.

## New York.

### LAMPERTI,

Masstro of Marcella Sembrich, Helene Haasreiter, Stagno, Bellincioni, Harris, Zagury, &c. Sedanstrasse 90, Dresden.

### MRS. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI. New York, 188 Fifth Avenue; Philadelphia, 408 South 18th Street. Summer residence; Dresden, Germany.

"Mrs. Ratcliffe Caperton is my only representative, and I advise all pupils desiring to study with me to be prepared by her." Dresden, Sedanstrasse 17. G. B. LAMPERTI.

### ALBERTO LAURENCE,

155 East 18th Street, New York. The voice formed and developed; the art of singing taught; method after the purest Italian schools; a bad voice made good, true and beautiful.

### HENRY T. FLECK,

Conductor Haarlem Philharmonic Society of the City of New York. Address: 100 West 125th Street, New York.

### FRIDA ASHFORTH,

Vocal Instruction. 135 East 18th Street, New York.

### Miss FRANCESCA ORNSTEIN,

Pianist. Instruction. Leschetzky Method. Also Chamber Music Classes. Studio: 147 West 71st Street, New York.

### MR. and MRS. CARL ALVES,

Vocal Instructors. 1146 Park Avenue, near 91st Street, New York.

### MAX KNITEL-TREUMANN,

Baritone. Voice Culture—Art of Singing. Carnegie Hall, Room 837. Mail address: 101 West 86th Street, New York.

### EMILIO BELARI,

Professor of Singing and Perfecting the Voice. 118 West 44th Street, New York.

### GEORGE M. GREENE,

Voice Culture and Artistic Singing. Oratorio, Church, Concert, Opera. Studio: 251 Fifth Ave., Mondays and Thursdays. Residence and address: 417 West 23d Street, New York.

### NATHAN GANS,

Pianist. Pupils in Piano, Theory and Virgil Method. Studio: 165 West 48th St., New York.

### MARIE MILDRED MARSH,

Pianist. Will take a limited number of pupils. Steinway Hall, New York.

### MR. C. WHITNEY COOMBS,

(Church of the Holy Communion). Organ lessons and practice given on one of Roosevelt's finest instruments. Special advantages for the study of church music and the training of boys' voices. Address: 44 West 90th Street, New York.

### MR. TOM KARL,

Concert, Oratorio and Vocal Instruction. Residence-Studio: 315 West 77th Street, New York.

### CHAS. HERBERT CLARKE,

Solo Tenor South Church (Dr. Terry's) and Director of Music at Madison Avenue M. E. Church. Oratorio, Concert and Vocal Instruction. Studio, Music Hall, 57th St. and 7th Av., New York.

### JOSEPH B. ZELLMANN,

Basso Cantante. Oratorio, Concert, Song Recitals. Vocal Instructor New York College of Music. Studios: 1608 Lexington Avenue, New York. Wisner Hall, 536-40 Fulton St., near Flatbush Ave., Brooklyn, N. Y. Wednesdays and Saturdays.

### MME. OGDEN CRANE,

VOICE CULTURE, ITALIAN METHOD. Studio 4, 3 East 14th Street, New York.

### CHAS. ABERCROMBIE,

Solo Tenor and Singing Master. Pupils prepared for Opera, Oratorio, Concert or Church. References: Dorothy Morton, Charlotte de Levede, Marie Stori, Neal McKay, &c. Vocal Studio: 138 5th Ave. (Hardman Bldg.). New York.

## LILLIE D'ANGELO BERGH SCHOOL OF SINGING.

Diploma. Scholarships. Studios: NEW YORK, LONDON, PARIS. Address The Albany, Broadway and 29d Street, NEW YORK.

## THE MISSES ADELINA AND HORTENSE HIBBARD,

### CONCERTS AND MUSICALS.

Instruction in Voice and Piano. Studio: 1672 Broadway, New York City.

### Miss EMMA HOWSON,

Vocal Studio. 95 Fifth Avenue, New York. Mondays and Thursdays, 2 to 4 o'clock. Tuesdays and Fridays 10 to 4.

### CARL LE VINSEN,

Authorized representative of the FLORENZA D'ARONA Method. 124 East 44th Street, New York.

### MR. CHARLES LEE TRACY,

Pianoforte Instruction. Authorized teacher of the Leschetzky method. Studio: Nos. 1114-16 Carnegie Hall.

### PAUL TIDDEN,

Pianist. 314 East 15th Street, New York. Will accept a limited number of pupils.

### WM. H. RIEGER,

TENOR—ORATORIO AND CONCERT. 18 East 23d Street, New York.

### GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER OF PIANO AND COMPOSITION. Address: 70 West 95th Street, New York.

### CHARLES HEINROTH,

Organist Church of the Ascension. With the National Conservatory. Instruction, Organ and Harmony. 12 West 11th street, New York.

### FERDINAND DUNKLEY,

Piano, Organ, Harmony and Composition. Lecture Recitals. St. Agnes' School, Albany, N. Y.

### M. THEODOR BJORKSTEN AND

MME. TORPADIE BJORKSTEN, Instructors in Singing. New Studios: Carnegie Hall, New York.

### GERRIT SMITH,

Organist and Conductor. Studio: 63 East 52d Street; South Church, Madison Avenue, cor. 38th Street, New York.

### EMANUEL SCHMAUK,

Piano (Virgil Clavier Method), Harmony and Theory. Organist Evan. Luth. Church of Holy Trinity. 709 Carnegie Hall, New York. Residence: 1 West 97th Street, New York.

### ADOLF GLOSE,

CONCERT PIANIST—TEACHER. 135 West 12th Street, New York.

### DELANVAN HOWLAND,

Choral, Orchestral and Operatic Conductor. Can be engaged by Amateur Societies. Address 38 East 10th Street, New York.

### PERRY AVERILL—Baritone.

Opera—Oratorio—Concert and Vocal Instruction. 230 Central Park, South, New York.

### CHARLES PALM,

Director of St. Cecilia Sextet Club, Professor of Violin Convent of the Sacred Heart. Address: 2271 11th Ave., near 173d St., New York.

### M. I. SCHERHEY,

Vocal Instruction. Church—Oratorio—Concert—Opera. Formerly Director of the Scherhey Musical Conservatory in Berlin, 149 East 21st St., New York.

### MAX BENDHEIM,

Vocal Instruction. 503 Carnegie Hall, New York.

### A. FARINI,

Vocal Studio, 28 Irving Place, New York. Reception hours: 2 to 4 P. M.

### MARIE SEYMOUR BISSELL,

Vocal Instruction. Pupils prepared for Church, Concert and Oratorio. Studio: 133 East 16th Street, New York.

### E. A. PARSONS,

Pianist and Composer, Knickerbocker Building, Broadway and 38th Street, New York.

## THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND SCHOOL FOR PIANO AND VOCAL CULTURE.

230 East 62d Street. Complete musical education given to students, from the beginning to the highest perfection. P. & H. CARRI Directors.

## ARTHUR VOORHIS,

Concert Pianist—Instruction. 104 Clifton Place, Jersey City, N. J. Chickering Hall, N. Y. City.

## EMMA HOFFMEISTER,

Singing, Primary Tone Production. Potsdamerstrasse 96 III, Berlin, W.

## Miss LILLIAN LITTLEHALES,

VIOLONCELLIST. Graduate Royal College of Music, London, Eng. Recitals, Concerts and Musicals. Tuition and Ensemble. Address: 149 West 70th street, New York City.

## CARROLL BADHAM,

VOCAL INSTRUCTION. 12 West 60th street, New York City.

## MR. TOWNSEND H. FELLOWS,

American Baritone. Oratorio, Concert and Song Recitals. Studio: 501 and 502 Carnegie Hall, New York.

## ADELINA MURIO-CELLI,

Vocal Instruction. Teacher of the American prime donne: Emma Juch, Amanda Fabris, Marie Engle, Nella Bergen, Charlotte Walker, Minnie Dithney. 18 Irving Place, New York City.

## VICTOR HARRIS,

Vocal Training and the Art of Singing. Studio: The Alpine, 55 West 33d Street, New York.

## HENRY HOLDEN HUSS,

Instruction in Piano and Theory of Music. Studio for non-resident pupils: Steinway Hall. Personal address: 318 East 150th Street, New York.

## MME. MARGHERITA TEALDI,

Highest Culture of the Voice. Room 307 Knickerbocker Building, Broadway and 2nd street, New York. Studio: 95 Fifth Avenue.

## FRANCIS FISCHER POWERS,

Voice Culture and the Art of Singing. Studio (and invariable address): Carnegie Hall, New York. New York season, October 15, 1898, to May 15, 1899. Kansas City season, May 30, 1899, to July 30, 1899. Denver, Col., season, July 25, 1899, to October 10, 1899.

## HENRY SCHRADIECK'S

Violin School. Violin, Piano, Theory and Ensemble Playing. Residence and Studio: 525 Washington Avenue, Brooklyn, N. Y.

## HARRIET VICTORINE WETMORE,

Pupil of the celebrated MME. FLORENZA D'ARONA. Oratorio and Concert Soprano—Instruction. 256 West 71st Street, New York.

## WILLIAM H. BARBER,

Concert Pianist—Instruction. Studio: Steinway Hall, New York.

## Miss GRACE GREGORY,

Contralto. Authorized Teacher of the BOUHY METHOD. 421 West 57th Street, New York.

## J. PIZZARELLO,

Concert Pianist, With the National Conservatory. For particulars address 50 West 96th Street, New York.

## GEORGE FLEMING,

Baritone. Concert and Oratorio. 345 West 28th Street, New York.

## FRANK HERBERT TUBBS,

Voice Culture and Singing. 121 West 43d Street, New York.

## SIEGMUND DEUTSCH,

Instructor of the Violin. Pupil of and highly recommended by the late Jacques Dont, the great violin pedagogue. Formerly with the Boston Symphony and Theo. Thomas Orchestras. String Orchestra Class meets Mondays, 8 P. M. Studio 803-4: Carnegie Hall, New York.

## PAOLO GALLICO,

Pianist, Pupils accepted. Studio: Monroe Building, Room 15, 11 East 59th Street, New York City.

## The Mollenhauer College of Music.

Uptown college. A thorough education from beginning to finish. Moderate Rates. Vocal and instrumental. Preparation, Opera and Concert. Under the supervision of the eminent violinist.

EDW. MOLLENHAUER. 1665 Lexington Ave. (near 106th St.), NEW YORK.

## SERRANO VOCAL INSTITUTE,

323 East 14th Street, New York. Conducted by EMILIA BENIC DE SERRANO and CARLOS A. DE SERRANO.

Opera, Concert and Oratorio, Piano Instruction.

## ALICE GARRIGUE MOTT.

VOCAL INSTRUCTION. The Strathmore, Broadway and 53d Street, New York.

## A. VICTOR BENHAM,

Piano, Harmony, Composition, &c. 163 West 121st Street, New York.

## RICHARD T. PERCY,

Concert Organist and Accompanist. Organ lessons at Marble Collegiate Church, corner 5th Avenue and 29th Street. Studio: 1402 Broadway, New York.

## WALTER H. McILROY,

Tenor. Oratorio, Concert, Salon. Brooklyn: 583 Madison Street. New York: Care THE MUSICAL COURIER.

## MR. LEO. KOFLER,

Voice Culture. Organist and Choirmaster St. Paul's Chapel, Trinity Parish, New York. Author of "The Art of Breathing." Address by mail 29 Vesey Street.

## Miss NORA MAYNARD GREEN,

Vocal Teacher. Studio: 490 Fifth Avenue, New York.

## Miss ALICE JANE ROBERTS,

Pianist, Musical Talks. Pupil of Herr Moritz Moszkowski, of Berlin, and specially recommended by him. Instruction. 406 Union Place, Elmira, N. Y.

## MR. and MRS. THEO. J. TOEDT,

Vocal Instruction. Home Studio: 151 East 62d Street, New York.

## ALBERT GÉRARD-THIERS.

Voice production, and song voices tried Mondays and Wednesdays, 2 to 4 P. M. Lessons resumed. Studio, 649 Lexington Avenue, New York.

## J. ELDON HOLE,

Tenor. Vocal Instructor Convent St. Elizabeth. Tone Production and Singing. Mondays and Thursdays, 51 E. 117th St., cor. Madison Ave., N. Y.

## ADELE LEWING,

Concert Pianiste and Teacher (Leschetzky Method). has returned from Europe and resumed her lessons. Address: Steinway Hall, or 8 West 17th Street.

## ARNOLD KUTNER,

TENOR. Oratorio, Concert and Voice Culture. Pupil of Professor Julius Hey, Berlin (teacher of Klafsky, Oltzka, Kutschera, Dippel and other great artists). 18 East 23d street, New York.

## F. W. RIESBERG,

ACCOMPANIST. Instruction—Piano Organ, Harmony. Organist-Director Rutgers Presbyterian Church. With THE MUSICAL COURIER. Secretary-Treasurer New York State M. T. A. Studio: 9 West 69th Street, New York.

## Miss ISABEL McCALL,

School of Accompanying. The art of accompaniment taught. Accompanists supplied to singers and vocal teachers. 138 Fifth Avenue, New York.

## CAROLINE MABEN,

PIANIST. Teacher of Piano, Harmony and Virgil Clavier. Highest diploma from the Klindworth-Schwenka Conservatory, Berlin. Address, 805 Carnegie Hall, New York.

## MARIE PARCELLO,

Contralto. Carnegie Hall, New York.

## MME. LUISA CAPPANI,

Voice Culture. 123 West 39th Street, New York.

## EMILIO AGRAMONTE,

Vocal Instruction. For Terms, &c., address 251 Fifth Avenue, New York.

## MME. LOUISE GAGE COURTNEY,

Teacher of Singing. Author of "Hints About My Singing Method." 1211-1215 Carnegie Hall, New York.

## P. A. SCHNECKER.

Specialties: Vocal Teaching and Coaching. Instruction—Piano, Organ and Harmony. Lessons at studio or pupils' residence. 255 East 54d Street, New York.

## LENA DORIA DEVINE,

VOCAL INSTRUCTION. Representative Teacher of the methods of the famous master FRANCESCO LAMPERTI, 136 Fifth Avenue, New York.



**METROPOLITAN COLLEGE OF MUSIC**

Of the University of the State of New York,  
21 East 14th Street, NEW YORK CITY

**SCHOOL OF APPLIED MUSIC,**

M. E. PALMER, Proprietor.

**Leading Members of the Faculty:**

DUDLEY BUCK, E. PRESSON MILLER,  
ALBERT ROSS PARSONS, W. F. SHERMAN,  
HARRY ROWE SHELLEY, CAIA AARUP,  
KATE S. CHITTENDEN, LOUIS SCHMIDT.

**MME. EUGENIE PAPPENHEIM,**  
The Celebrated Prima Donna.  
Vocal Instruction—Opera, Concert and Oratorio.  
The Strathmore,  
Broadway and 53d Street, New York.

**CARL BERNHARD,**  
Bass-Baritone—Oratorio and Concert.  
Vocal Studio: 157 East 4th Street, New York.  
"He sings most tastefully, and, what is more,  
knows how to use his voice as well as those of his  
pupils"—*Georg Henschel*.

**ERNST BAUER,**  
Teacher of Violin.  
Address: 123 East 78th Street, New York.

**KATE STELLA BURR,**  
Concert and Répertoire Accompanist.  
Song, Coach, Oratorio. Organist-Director Grace  
M. E. Church, West 104th Street. Instruction—  
Piano—Organ. Studio: 133 West 83d St., New York

**HOWARD BROCKWAY,**  
Composer-Pianist.  
Pupils received in Composition, Harmony, Piano  
and Song Interpretation.  
Studio: 517-518 Carnegie Hall, New York.

**MRS. HARCOURT BULL,**  
Pianist.  
Pianoforte Instruction.  
113 West 84th Street, New York.

**J. JEROME HAYES,**  
Vocal Instruction,  
Will resume teaching October 3 at  
136 Fifth Avenue, New York

**FRANK SEALY,**  
Organist New York Oratorio Society.  
Conductor Newark, N. J., Madrigal Club. Instruc-  
tion—Piano, Voice, Theory.  
Room 10, 9 East 17th St., New York

**WM. H. PONTIUS,**  
Dubuque, Ia.  
Voice and Artistic Singing-Conductor.

**LOUIS KOEMMENICH,**  
Conductor of the Brooklyn Saengerbund.  
Vocal and Piano Studio at 337 First Street,  
Brooklyn, N. Y.

**MR. AND MRS. CONRAD WIRTZ,**  
Piano School, 3106 7th Avenue, New York  
Piano: Harmony and Theory.  
Circulars on application.

**PLATON G. BROUNOFF,**  
Conductor and Composer,  
(Pupil of A. Rubinstein and of Rimsky-Korsako)  
Studio: 10 East Seventeenth Street.  
Branch: 246 East Broadway, New York.

**MAY BROWN,**  
VIOLINIST.  
E. A. Pratt, Manager, 1133 Broadway, St. Jam  
Building.  
Personal address: 121 West 71st St., New York.

**WALTER HENRY HALL,**  
Conductor Oratorio Society, Brooklyn, N. Y.  
Organist and Choirmaster St. James' Church,  
New York.  
For terms for Conducting address St. James  
Church, Madison Ave. and 71st St., New York.

**SIGNOR FILOTEO GRECO,**  
The Art of Singing.  
Studio: 51 West 35th Street, New York.

**THE BELLINGER SCHOOL OF MUSIC,**  
For Piano, Voice Culture and Theory. Theory  
also taught by mail. Director, Frans Bellinger.  
Choral and Orchestral Conductor.  
Indianapolis, Ind.

**Miles. VERSIN,**  
AUTHORS OF THE  
PHONO-RHYTHMIC METHOD FOR FRENCH PRO-  
NUNCIATION, ACCENT AND DICTION.

**THE PARKER, 123 W. 39TH ST., NEW YORK.**

**MRS. CLARA A. KORN,**  
Teacher of Theoretical Branches.  
Applications for tuition must be made by mail.  
Personal interviews Wednesdays, after 3 P. M.  
Studio: 49 Fifth Avenue, New York.

**RICHARD ARNOLD,**  
Instruction on the Violin—Solo Violinist.  
308 East 61st Street, New York.

**LUIGI VON KUNITS,**  
Violinist,  
Concertmaster Pittsburgh Orchestra, Pittsburgh, Pa.

**CHARLES JEROME COLEMAN,**  
Master of Singing.  
Studio: 19 East 16th Street, New York.

**J. HARRY WHEELER,**  
Voice Production and the Art of Singing.  
Voices educated strictly in the Italian school.  
Teacher of Mme. Eleanor Meredith, Mme. Abbie  
Carrington, Harry J. Fellows and others.  
Studio: 81 Fifth Ave., cor. 16th Street, New York.

**PAUL HAMBURGER,**  
Violinist—Instruction,  
MUSICAL COURIER, or 33 West 112th st., city.

**MISS LILLIE MACHIN**  
Vocal Teacher,  
Certificated pupil of 1300 Carnegie Studios,  
Signor Vannucci. West 57th St., New York.

**FREDERIC REDDALL,**  
Voice Production and Art of Singing.  
Church, Concert, Opera, Oratorio.  
Studio: Pouch Gallery,  
No. 345 Clinton Avenue, Brooklyn, N. Y.

**GEORGE SWEET,**  
OPERA, ORATORIO, CONCERT.  
497 5th Avenue, New York.

**RALPH DAYTON HAUSRATH,**  
Concert Pianist and Teacher.  
Permanent address: Chickering Hall.  
Studio: 65 West 115th Street, New York.

**ADELE LAEIS BALDWIN,**  
Contralto.  
Oratorio, Concert, Recitals—Vocal Instruction  
Carnegie Hall, New York.

**LAURA WALLEN,**  
London—Emanuel Garcia.  
Paris—Pauline Viardot, Jacques Bouhy.  
Oratorios, Concerts, Musicals.  
A limited number of pupils will be received.  
Studio: 17 West 38th Street, New York.

**MME. EMMA RODERICK,**  
Rapid Development and Complete Education of  
the Voice.  
118 West 44th Street, New York.

**GEO. J. MAGER,**  
Professional Accompanist—Coaching, Voice  
Training, Choral Director.  
Studio: Carnegie Hall, New York.

**SIGNOR G. CAMPANONE,**  
Opera, Concert, Vocal Instruction.  
1400 Broadway, New York.

**BEYER-HANE,**  
Cellist.  
For terms, dates, etc., address Henry Wolfsohn's  
Musical Bureau, 131 East Seventeenth street, New  
York.

**VICTOR CLODIO,**  
Of the Théâtre des Italiens.  
Vocal and Operatic Studio.  
Italian, German and French.  
111 East 59th Street, New York.

**MR. EDMUND SEVERN,**  
Violinist, Conductor, Composer.  
**MRS. EDMUND SEVERN,**  
Piano and Voice.  
Studio: 131 West 56th Street, New York.

**MRS. GRENVILLE SNELLING,**  
Soprano.  
Concerts, Recitals, Musicals, Oratorio.  
Address: 111 Fifth Avenue, New York.

**WALTER JEROME BAUSMANN,**  
Vocal Instruction and Choral Conductor.  
36 East 23d Street (Madison Square), New York.

**NATIONAL INSTITUTE OF MUSIC,**  
179 East 64th Street, New York.  
WM. M. SEMNACHER, Director.  
Thorough instruction given in Piano, Violin and  
other instruments; also Vocal Culture and Com-  
position. Harmony in class free to pupils.

**DR. R. H. PETERS,**  
Tuition by Correspondence in Harmony,  
Counterpoint, &c.  
For particulars and terms address  
DR. R. H. PETERS, Spartanburg, S. C.

**ARTHUR D. WOODRUFF,**  
Conductor and Teacher of Singing.  
Preparation for Oratorio and Church  
Studios: 136 Fifth Avenue, New York City;  
"The Commonwealth," East Orange, N. J.  
Mondays and Thursdays.

**PAUL WIALARD, TENOR.**  
Officer d'Académie de France; member of the  
Faculty of Arts of Laval University. Concerts and  
musicals. Voice culture. Lyric declamation,  
dramatic action, facial expression. French and  
English repertoires. Letters of recommendation  
and indorsement from the National Conservatory  
of Paris. A. Thomas, Gounod, Massenet, Meyer,  
Faure, Tschakowsky, Jean de Reszke, Plançon  
and Paderewski, &c. "The Parker," 133 West 39th  
st.; also Tuesdays and Fridays, 303 Carnegie Hall.

**Paris.**

COMPRENEZ BIEN QUE CHAQUE POIS  
QUE L'ATTENTION DES LECTEURS EST  
APPELÉE SUR VOUS AU MOYEN D'UNE  
ANNONCE, CELA VOUS PRÉPARE UNE RE-  
SERVE D'ELEVES POUR L'AVENIR.

**FASHIONABLE BOARDING PLACE  
FOR MUSICIANS.**

MADAME LIVINGTON-DÉBÉAT, French Musi-  
cian. Well-known, well recommended. Artistic  
Relations. Centre of Paris. Entire house. Superior  
table. Comfort and care. Chaperonage. French  
and Italian Conversation.  
30 rue de la Bienfaisance, near St. Augustin.

**PAUL LHERIE,**  
The Celebrated Baritone.  
Opéra Comique. Italian Opera. Teaching in  
National Conservatoire, Paris.  
PROFESSEUR DE CHANT.  
69 rue de Douai, Paris.

**INSTITUT POLYTECHNIQUE,**  
107 AVE. HENRI MARTIN, PARIS.  
COMPLETE COURSES OF INSTRUCTION.  
Languages—Music.  
Daily Lectures by leading French authorities.  
Theatre—Operatic roles in casts.  
Mme. PAQUET-MILLE, Directrice.

**MONSIEUR HENRI FALCKE,**  
PIANIST.  
Lessons in Piano Playing and Theory. M. Falcke  
speaks English, German and Spanish. Address,  
165 avenue Victor Hugo, Paris.

**Practical School. Singing.**  
MISE EN SCÈNE IN PRIVATE HOME.  
**M. and Mme. LUREAU-ESCALAIS,**  
for fifteen years in Paris Grand Opéra.  
32 Faubourg St. Honoré,  
near rue Royal, la Madeleine, Champs-Élysées.

**M. FIDÈLE KOENIG,**  
CHEF DE CHANT A L'OPERA.  
PROFESSEUR DE CHANT.  
54 rue de Ponthieu, Paris.

**Paris.**

Special Study of Répertoire.  
SONGS, RÔLES, TRADITIONS.  
French, Italian.

**M. JULES ALGIER,**  
Experienced Chef d'Orchestre.  
Professeur de Répertoire.  
9 rue Demours, Paris.

**P. MARCEL,**  
Professeur de Chant.  
Auteur du Guide du Chanteur.  
14 rue de Rome, Paris, France.  
Tous les mois, auditions publiques d'élèves con-  
sacrées aux grands compositeurs, qui eux-mêmes  
viennent accompagner leurs œuvres.

**FRANCE.**  
**SCHOOL FOR GIRLS,**  
St. Germain en Laye.

**MADAME SALOMÉ,**  
21 rue du Vieil Abreuvoir.

**WHERE TO STAY IN PARIS!**  
8 rue Clément Marot. **MME. TALGUEN.**  
American comfort guaranteed the year round.  
Not a stopping place, but a Home. Bells, Elevator,  
Bathrooms, Light.

**MARIE SASSE,**  
Officier d'Instruction Publique.  
De l'Opéra, Paris.  
Creatrice of Tannhäuser and l'Africaine.  
Study of Répertoire: French and Italian.  
Specialty made of correct emission of the voice  
and its restoration. Mise-en-scène  
3 rue Neuville, PARIS.

**JULIANI,**  
PROFESSEUR DE CHANT.  
French and Italian repertory. Concert and Ora-  
torio. Theatre in studio. Mise-en-scène.  
(PARC MONCEAU), 48 rue Fortuny.

**Mme. ARTOT DE PADILLA,**  
(DESIRÉE ARTOT),  
39 rue de Prony, PARIS.

**M. MANOURY,**  
Professor of Chant,  
Private Lessons—Class Exercise—Acting.  
13 rue Washington, Paris.  
Near Arc de Triomphe.

**M. DUBULLE,**  
Professeur de Chant,  
85 Rue d'Amsterdam, PARIS.  
Eighteen years Grand Opéra, Paris.  
French and Italian School. Mise-en-Scène.

**SCHOOL FOR ACTING.**  
EMIL BERTIN,  
1<sup>re</sup> Régisseur de la Scène de l'Opéra Comique,  
Stage Practice. In Casts.  
41 rue des Martyrs, Paris.

**M. GEORGES HESSE,**  
School of Piano.  
Maison-Musicale, 35 rue des Petits-Champs, Paris.  
Musical Dictation and Harmony Exercises daily.  
Frequent Public Auditions.

**DELLE SEDIE, Paris.**  
Pure Italian method. Complete course. Stage  
practice. Voice, lyric declamation, languages.  
solifège, ensemble music, mise-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.  
30 rue St. Petersburg.

**M. ADOLPHE BEER,**  
PROFESSEUR DE CHANT  
28 rue Duperré, PARIS.  
**SPECIALTIES:**  
Good Emission. Conservation of the  
Voice. Articulation and Phrasing.  
Large and Noble Style.

**FRAU SELMA NICKLASS-  
KEMPNER,**  
CONCERT SINGER.  
Professor of Singing at the Stern Conservatory  
Formerly Vocal Teacher of Crown Princess  
Stephanie of Austria.  
VON DER HEYDSTR. 4, BERLIN, W.

**MISS MARIE GESELSCHAP,**  
PIANIST.  
Address, 31 Leopold street, Munich.

**ETELKA GERSTER'S**  
VOCAL SCHOOL.  
Berlin W. Germany,  
Nollendorf-Platz No. 6.

**THE VIRGIL PIANO SCHOOL,**  
29 WEST 15th ST., NEW YORK.

Prospective Piano Students are cordially invited to investigate the merits of the Virgil Piano School. The Virgil method is no more an experiment, but is an acknowledged and confirmed factor in the acquiring of pianistic skill. Only the very best exponents of the method employed. FALL TERM commenced September 26, '08.

Catalogues Sent Free Upon Application.

**Mrs. A. K. VIRGIL, DIRECTOR.**

**THE EPPINGER CONSERVATORY OF MUSIC,**

829 Lexington Avenue, New York.

**SAMUEL EPPINGER, Director,** assisted by the most artistic and competent faculty.

**MUSIC TAUGHT IN ALL ITS BRANCHES:**

**PIANO.** Virgil and Leschetizky Methods taught.

Organ, Viola and all Orchestral Instruments.

**VOCAL.** Theory, Harmony, Counterpoint, Composition, Chamber Music, Ensemble Playing, &c.

Catalogues Free on Application.

**TORONTO CONSERVATORY OF MUSIC.**

(Canada.)

EDWARD FISHER, MUSICAL DIRECTOR

Affiliated with the University of Toronto and with Trinity University.

Oldest and Largest Music School and Strongest Faculty in Canada.

Artists' and Teachers' Graduating Courses, Scholarships, Diplomas, Certificates, Medals, Etc.

Music, Elocution, Languages.

Attendance 923 last season.

School of Elocution, Able Faculty.

CALENDAR and SYLLABUS sent free.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

# CHICKERING PIANOS

CHICKERING  
& SONS,

791 Tremont Street,  
BOSTON.

## STERLING Pianos

High Standard of Construction.

DERBY, CONN.



### NEW YORK—Continued.

**FLORENCE BUCKINGHAM JOYCE,**  
Accompanist. Coaching a Specialty.  
Address: 80 East 23d Street, New York.

**ENRICO DUZENSI,**  
Opera Tenor.  
Will accept pupils for voice culture. Good prices cultivated per contract.  
145 East 83d Street, near Lexington Avenue.

**J. W. PARSON PRICE,**  
Voice Culture,  
18 East 17th Street, New York.  
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing, entitle him to a high rank among teachers."  
MANUEL GARCIA

**Miss EMMA THURSBY**  
will receive a limited number of pupils.  
Vocal Studio: 605 Carnegie Hall, New York.  
Receiving days at studio Monday and Wednesday, 10 to 12.  
Residence: 34 Gramercy Park.

**SAMUEL B. MOYLE,**  
Basso Cantante.  
Oratorio, Concert, Musicales. Vocal Culture—Italian Method. Tone placing and reparation a specialty. Studio: 125 Fifth Avenue, New York.

**LOUISE VESCELIUS SHELTON**  
Soprano.  
Pupil of Delle Sedie.  
Concerts and Musicales. Voice Development.  
Address: 26 East 23d Street, New York.

**EDWARD BROMBERG,**  
Basso-Cantante.  
Oratorio, Concert and Musicales.  
Vocal Instruction.  
Studio: 138 West 91st Street, New York.

**ALBERTUS SHELLEY,**  
Solo Violinist.  
Concerts and Musicales.  
Instruction: 36 West 116th Street, New York.  
With the New York College of Music.

**JOS. POKLOP RENALD,**  
TENOR.  
Opera and Concert. Open for engagements.  
191 Lexington Avenue, New York.

**FELIX JAEGER,**  
Conductor of Opera, Concert and Oratorio.  
Vocal Instruction.  
Studio: 112 East 12th Street, New York

**TOBIAS WESTLIN,**  
Piano, Organ, Harmony.  
Brooklyn Studios: 350 Sackett Street.  
New York address: Mason & Hamlin.

**DAVID MANNES,**  
VIOLINIST,  
227 Amsterdam Ave., near 75th St., New York.

**SERENO R. FORD,**  
Piano, Organ, Theory,  
Stamford, Conn.

### Boston.

**KATHERINE RICKER,**  
Contralto.  
Concert—Oratorio.  
3 Joy Street, Boston.

**Miss HARRIET A. SHAW,**  
Harpist,  
184 Commonwealth Avenue, Boston.

**CLARA E. MUNGER,**  
Teacher of Singing.  
2A Park Street, Boston.

**MR. ARTHUR BERESFORD,**  
BASSO—Concert, Oratorio.  
31 Music Hall, Boston.

**MYRON W. WHITNEY,**  
Bass—Concert and Oratorio.  
Vocal Instruction.  
402 Boylston Street, Boston, Mass.

**MME. GERTRUDE FRANKLIN,**  
Vocal Instruction.  
149A Tremont Street, Boston.

**HOMER A. NORRIS,**  
Harmony, Counterpoint and Composition.  
French School.  
Pierce Building, Boston.

**MR. & MRS. H. CARLETON SLACK,**  
Lyric Soprano. Bass-Baritone.  
Recitals—Chamber Concerts—Society Musicales.  
Studio: 131 Tremont Street, Boston.

**MRS. ETTA EDWARDS,**  
Vocal Instruction,  
Pupil of Delle Sedie, Paris. Steinert, Hall, Boston.

**VAN VEACHTON ROGERS,**  
Harpist.  
7 Park Square,  
Dandelion School of Music, Boston.

**FAELTEN PIANOFORTE SCHOOL,**  
CARL FAELTEN, DIRECTOR.  
Prospectus mailed free on application.  
122 Boylston Street, Boston, Mass.

**ELIOT HUBBARD,**  
Tenor.  
Oratorio, Concerts, Recitals.  
Pierce Building, Copley Square, Boston.

**MR. EVERETT E. TRUETTE,**  
Organ and Harmony.  
Large three manual organ in studio.  
218 Tremont Street, Boston.

**PIANOFORTE INSTRUCTION ONLY.**  
The work of the school was established by Mr. A. K. VIRGIL. Address  
**Virgil Clavier School, of Boston,**  
H. S. WILDER, Director,  
355 Boylston St., Boston, Mass.

**MR. AND MRS. THOMAS TAPER,**  
122 Boylston Street,  
Boston, Mass.

**MRS. L. P. MORRILL,**  
Vocal School of Music.  
The Oxford, Boston.

**CHARLES ALBION CLARK,**  
Teacher of Piano, Organ and Harmony.  
149A Tremont Street, Boston.

**COPLEY SQUARE SCHOOL OF MUSIC,**  
Katharine Frances Barnard, Principal,  
Pierce Building, Copley Square, Boston.

**HEINRICH SCHUECKER,**  
Harpist,  
Boston Symphony Orchestra,  
Music Hall, Boston, Mass.

**H. G. TUCKER,**  
Pianist,  
Chickering Building, 133 Tremont Street, Boston.

**KATHERINE M. LINCOLN,**  
Vocal Teacher,  
Pierce Building, Copley Square, Boston, Mass.

**PRISCILLA WHITE,**  
Vocal Teacher,  
Pierce Building, Copley Square, Boston, Mass.

**MR. RICHARD BLACKMORE, JR.,**  
TENOR—200 Dartmouth Street, Boston.  
Soloists and Teachers.  
**MRS. RICHARD BLACKMORE, JR.,**  
SOPRANO—Care MUSICAL COURIER Co., New York City.

**CAROLINE GARDNER CLARKE,**  
Soprano—Oratorio, Concert.  
Trinity Court, Boston.

**MME. MARIA PETERSON,**  
Vocal Teacher,  
311 Main Street, Worcester, Mass.

**BENJAMIN T. HAMMOND,**  
Vocal Instruction.  
428 Main Street, WORCESTER, Mass.

**W. A. HOWLAND,**  
Basso Cantante,  
Concert, Oratorio and Vocal Instruction.  
Studios: Steinert Building, Boston, Mass.  
2 King Street, Worcester, Mass.

**MR. JAMES W. HILL,**  
Teacher of Piano and Organ.  
114 Chestnut Street, HAVERHILL, Mass.

**JOHN HERMANN LOUD,**  
Organist.  
Concerts and Organ Openings a Specialty.  
Pupil of Alexandre Guilman. Associate of the Royal College of Music. Organist and Choir-master at First Church, Springfield.  
Address, 45 Mattoon Street, Springfield, Mass.

### NEW YORK—Continued.

**F. DE RIALP,**  
Vocal Teacher,  
15 East 16th Street, New York.

**Miss MARY FIDELIA BURT,**  
Representative of the Galinparischeve system of Sight Singing, Ear Training and Musical Stenography.  
701-702 Carnegie Hall, New York—  
Tuesdays and Fridays.  
48 Lefferts Place, Brooklyn, N. Y.

**EMMA K. DENISON,**  
Vocal Instruction,  
125 Fifth Avenue, Hardman Hall, New York.

**HUGO LUTTICH,**  
Solo Violinist and Instructor,  
78 East 93d St., or Steinway Hall,  
New York City.

### London, England.

**PROF. MICHAEL HAMBOURG'S**  
Academy for the Higher Development of  
Pianoforte Playing.  
Patron and Honorary Examiner, M. PADEREWSKI.  
For prospectus apply to the Secretary,  
34 Elgin Avenue London, W.

**MR. ALBERT VISETTI,**  
Professor of Voice Production  
and the Aesthetics of Singing  
at the Royal College of Music and the  
Guildhall School of Music.  
14 Trebovir Road, Earl's Court, S. W., London.

**Mrs. EMIL BEHNKE,**  
Scientific Voice Training for Singers, Speakers,  
and Stammerers,  
18 EARL'S COURT SQUARE, LONDON, S. W.

**CHARLES W. SINKINS'**  
Concert Agency,  
63 BERNERS STREET, LONDON, W.  
Telegram—"SINKINS LONDON."

German Representative:  
CONCERT-DIRECTION JULES SACHS,  
Berlin, W<sup>99</sup>, Winterfeldt-Strasse 11.

### THE GUILDHALL SCHOOL OF MUSIC.

Principal, WILLIAM H. CUMMINGS, Esq.  
Established by the Corporation of London, 1860.  
All branches of Music, Elocution and Languages taught.  
Improvisation, Accompanying, Sight Singing, Sight Reading (Instrumental), Choral, Orchestral, Operatic and Chamber Music Classes. Second studies at greatly reduced rates. Scholarships, prizes, &c., given.  
Fees from £1 11s. 6d. to £4 14s. 6d. per term of twelve weeks.  
Staff of 130 Professors. Over 3,500 Students.  
Resident Lady Superintendent. Prospectus and full particulars of the Secretary.  
By order of the Committee.  
HILTON CARTER, Secretary.  
Victoria Embankment, London, E. C.

### FLORENCE.

**UMBERTO LAMBARDI,**  
5 Via Rondinelli (Pension Andreini).  
Formerly assistant instructor in the Delle Sedie school at Paris. Specialty: Voice production and correction according to the celebrated Delle Sedie method. Pupils prepared for concert and opera. Stage practice and operatic ensemble. Terms moderate.

### CONCERT DIRECTION

(Agency Founded 1879.)

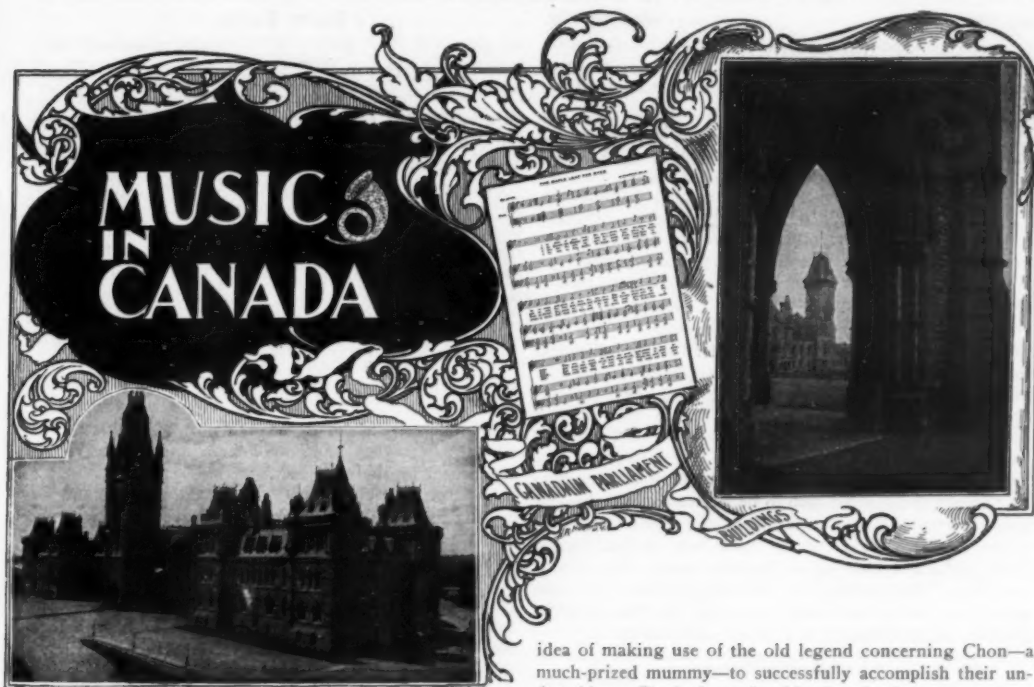
### HERMANN WOLFF.

Germany: Berlin am Flottwellstrasse 1.  
Cable Address: Musikwolff, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreño, Mlle. Kleeberg, Mlle. Marcella Sembrich, Emil Goetze, the Berlin Philharmonic Orchestra. Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.  
Principal Agency for Music Teachers.  
Apply for Catalogues.





THE MUSICAL COURIER, 96 GLEN ROAD, ROSDALE, TORONTO, November 17, 1896.

IS there anything more dismal than the utter failure of a so-called "comic" opera? To see the leading soprano vainly endeavor to charm, to behold the noble tenor, who bravely tries to please, and then anxiously awaits that encore which is not forthcoming; to watch the comedian who dances and gesticulates, but cannot arouse responsive laughter; to expectantly listen for new melodies, but never discover them; to observe that desperate expression on the conductor's face, as he unflinchingly beats time—though the chorus is dragging and the violins are out of tune; to witness those looks of unmistakable anguish which librettist and composer at frequent intervals exchange; this, all this—is to experience misery.

Comedy and tragedy are strange words. To most comedies sequels might be written. In one sense it might be said: A comedy is an unfinished tragedy. But the playwright does not rule the termination of even his tragedies. When Romeo and Juliet breathe their last upon the stage thousands of onlookers exclaim: "How terrible a tragedy!" Whereas, in very truth, this scene may be considered the introduction to a history happier than the happiest comedy.

#### WINNIPEG.

In Winnipeg an opera (which, by the way, is not a failure) has lately been produced. The name of the work is "Chon," and the argument was printed on the programs as follows:

Ombozoon III. and his wife Fatima—the joint rulers of the State of Zumpphis, are the proud possessors of a beautiful niece, named Zoe, whom they have sent to England to receive the finishing touches of her education. She has improved the shining hour by captivating a smart young officer of aristocratic birth named Lord Arthur Twickenham Ferry. She, wisely considering her education completed, returned to Egypt to make arrangements for her approaching marriage.

The story opens on the eve of Zoe's wedding day. News has just been received that Sir Arthur will arrive on the morrow, and is all being prepared for the festivities. These preparations requiring considerable funds Ombozoon becomes much dissatisfied with his Prime Minister and Lord Treasurer, Damesi and Jamboree, respectively, and finishes by giving them letters of dismissal. The court having retired for the night, these two are left brooding over their misfortune, when they are startled by a midnight serenader whom they discover to be the accepted Sir Arthur. This suggests to the astute Damesi the idea of securing the person, assuming the title, and marrying the bride of the luckless young Britisher. Sir Arthur arrives accompanied by his friend, the Hon. Clifford Toodles, is interviewed by Damesi and promptly dispatched to a dungeon. All would have been well for the conspirators but for a little private conversation between Jamboree and Toodles, which leaves the former in a very bad box. Damesi having disguised himself as Sir Arthur, then makes the disastrous mistake of taking Toodles for Jamboree, although quite a natural error to fall into, as he fully expects to see his friend disguised for the first time as a gentleman. The supposed Jamboree is therefore sent down to interview the prisoner, and on finding his old friend Arthur, naturally enough releases him.

These two (Arthur and Toodles) then evolve schemes for the discovery of the usurper, and finally hit on the

idea of making use of the old legend concerning Chon—a much-prized mummy—to successfully accomplish their undertaking. Sir Arthur takes his place in the mummy case, and, just as the bridal procession of the melancholy Zoe and the jubilant Damesi is about to start, startles everyone by an imperious order to "halt!" After sundry pleasantries he explains that he is in search of the descendant of his wife's murderer, that his object is revenge, and that the gentleman's name is Arthur Twickenham Ferry. Damesi—who, of course, is assuming that title—thereupon decides that discretion is the better part of valor, declares his real identity, and is loaded with chains of degradation.

Arthur, fully satisfied with the result of his scheme, throws aside his musty disguise, and reveals himself, much to everyone's satisfaction, especially Zoe's, who, without a dissenting voice, is pronounced "Queen of the Nile."

If readers of THE MUSICAL COURIER are able to follow this line of argument, they must have exceedingly clear brains and remarkable powers of concentration. If the inventor of this wonderful plot offers to send a copy of the opera to any person who unravels its mysteries many explanations of the argument will doubtless be submitted, but who will gain the prize?

That the initial performance of the opera was a success is evident from the following account, written by Eleanor Dallas Peter:

"Thursday, November 3, was a red-letter day in musical Winnipeg, for that evening saw the first production of Mr. Lambert's new comic opera, 'Chon; or, The Mummy's Bride.' Mr. Lambert and his librettist, Mr. Parker, have every reason to feel proud of themselves, for the success 'Bride.' Mr. Lambert and his librettist, Mr. Parkes, have most sanguine friends. Crowded houses of well pleased people greeted them at each performance, and the fact that composer, librettist, performers and orchestra were all residents of our city, added not a little to the pride we felt in such a creditable performance.

"The following is the cast, which was well chosen, each performer seeming to be particularly well suited to his or her part:

Ombozoon III., nominal ruler of an Egyptian state.....	Major Billman
Fatima, his queen, the actual monarch.....	Miss Mabel Holroyde
Zoe, his niece, an artless maiden.....	Miss Madge Barrett
Susette, her French maid, with martial instincts.....	Mrs. C. A. Parker
Damesi, prime minister, a bold, bad man.....	Major Arnold
Jamboree, lord treasurer, just as bad, but not so bold.....	Frank Schofield
Sir Arthur Twickenham Ferry, an English officer, betrothed to Zoe.....	Eric Hamber
Hon. Viscount Toodles, his chum, a heavy swell.....	Robert Campbell
Remses, captain of the guard.....	C. A. Parker
Althotas, high priest in waiting.....	C. A. Parker

"The plot of 'Chon' is decidedly original, and the music is admirably adapted to the words. The melodies are tuneful and rhythmical, and though now and again an odd strain may remind us of something we have heard before, the music, as a whole is fresh and original. Perhaps one of the most taking numbers in the opera is 'The Queen of the Nile,' which is exceedingly pretty and is cleverly written.

"The Egyptian scenery and costumes used were unusually pretty and appropriate, and added not a little to the success of the opera.

"I believe Mr. Lambert is at present negotiating with an operatic manager, with the view of having his opera produced by a professional company. We wish him every success in his undertaking, as he has spared neither time nor

trouble in the preparation of a work creditable alike to himself and his colleague, Mr. Parker."

#### BRITISH COLUMBIA.

Here is the second interesting letter from Julian Durham (Mrs. Henshaw), THE MUSICAL COURIER's newly appointed correspondent in British Columbia:

"Capital concerts were given in the Victoria Theatre and Vancouver Opera House by Bennett's Band on October 28, 29 and 31, and November 1, respectively. It was a great pity they received such poor patronage in both cities, for seldom have I heard Wagner so well interpreted (especially the overture to 'Tannhäuser') while the lighter numbers on the programs were played with a precision and crispness delightful to hear. Mr. and Mrs. Tobin contributed some excellent duets on the trombones, and the xylophone solos by Mr. Read were very good.

"Little Paloma Schranum won the hearts of the citizens of Victoria on October 29 and 31, just as she did those of all the Vancouverites who heard her play last week. At her recitals, given in the Institute Hall, this wonderful child-musician gave most charming programs, playing compositions by Beethoven, Bach, Chaminade, Liszt and Rubinstein, improvising upon themes offered to her, and then again performing pieces of her own composition. In Vancouver she gave a return concert on November 3.

"How can I adequately comment upon the amateur performance of 'The Triumph of Love? A cast of one hundred performers, including thirty principals, six acts of well-staged scenes, admirably drilled choruses and marches under the baton of F. W. Dyke, pretty dances arranged by Professor O'Brien, good costumes, excellent solos, a fine orchestra, under the direction of Herr Friemuth, and the whole entertainment most competently managed by Mrs. Vance-Newmayer—the task is altogether beyond my powers of description and the space at my disposal.

"Briefly, to mention a few salient features, the Vancouver Opera House on the night of October 28 was crowded to the doors, standing room even being at a premium, and success was writ large over the whole thing. Miss McIntosh as Regina looked remarkably handsome, Mrs. Nichol, Amorita, sang most exquisitely and acted with grace and ease; Mrs. Edwards, Virginia, spoke her lines as only the well trained elocutionist can, and Mrs. Boyer, Fortuna, created a delightful impression, both with her voice and by her spirited acting. Miss Machin as Honora and Miss Sterling as Queen of Night both did full justice to their parts, while Mrs. Buntzen is the most fascinating soubrette that has ever trodden the amateur stage in the Terminal City.

"The more often we hear O. Roberts in song the better, for he has a splendid voice. Mr. Lawrence as The Duke, and Mr. Crickmay as Leperello, sustained their roles in good style. Cupid (Arthur Johnson) bewitched the mortals, and shared the honors of the evening with the tiny fairies, who, in their white tulle frocks, looked like little bits of thistledown.

Mr. Jamieson, the manager of the Vancouver Opera House and Victoria Theatre, has just announced that it is his intention not to rent either of these places for any amateur performances during the theatrical season, as it interferes with professional engagements. This is a very serious thing for local amateurs, as in Victoria 'Iolanthe,' 'Robin Hood' and 'The Pearl of Pekin' are already in rehearsal, and in Vancouver 'The Shop Girl' will soon be given.

"'Robin Hood' will be produced under the direction of F. Victor Austin, assisted by the Philharmonic Society, and a chorus of fifty voices.

"The cast of 'The Pearl of Pekin' includes Miss Maude Goodwin in the title role, and Miss Georgie Cooper in the soubrette role of Finette. The opera will be given under the direction of J. M. Finn, and Fred Cooper will organize a Chinese lantern march, a sleigh bell march and a scarf dance.

"An excellent conservatory of music and school of oratory and dramatic art has been opened at 53 Vancouver street, Victoria, by F. Victor Austin (violin), assisted by Mrs. Green (vocal), Mrs. Windle and Miss C. Christie (piano, theory and harmony), Miss Christie (mandolin), Miss C. Christie (guitar), Miss A. Brown (violin), Mr. Finch-Smiles (oratory, elocution and dramatic art), Miss B. Janion (German), Mrs. Gotter-Swale (French, Italian, Russian, Spanish). Such an enterprising institution richly deserves public support.

"I am in receipt of a prospectus issued by Herr Freimuth, of 1135 Melville street, Vancouver, the bandmaster of the Second Battalion, Fifth Regiment, C. A.; the leader of the Freimuth Orchestra, and an accomplished solo violinist. This orchestra is a great addition to local musical circles, and will doubtless be frequently heard this winter, both at concerts and social events. As a leader of private orchestra and a teacher of the violin, Herr Freimuth is admirable and thoroughly competent."

\*\*\*

Mrs. Julie Wyman (of New York) is paying Toronto a visit. Mrs. Wyman has already appeared twice this week at local church concerts, and her beautiful voice and

artistic methods are much admired by the musicians in this city. She will be the contralto singer in the "Persian Garden," which will be given in the Pavilion on November 28. The other soloist will be Miss Dora McMurtry (soprano), Mr. Gorrie (tenor) and H. M. Blight (baritone). The pianist is to be Miss Ada E. S. Hart, and the performance will be given under the admirable direction of Miss Nora Hillary.

The Sherlock Male Quartet, one of the best organizations of the kind to be found anywhere, is making a great many engagements for the present season. The quartet is composed of J. M. Sherlock (first tenor), Robert Gorrie (second tenor), W. G. Armstrong (first bass), and J. F. Howitt (second bass).

Miss Carlotta Michael (of Elkhart) called at this department lately. Miss Michael, who won the gold medal under Jules Levy last May at the Connecticut Conservatory, is spending the season in this city, and is taking a course of lessons at the Toronto Conservatory of Music. This student is a very talented young musician.

Among teachers of eminence who have recently joined the Metropolitan School of Music's staff, the following should be mentioned: Miss Kate Archer (violinist), Campbell Slotesbury (vocalist), and Sig. Sajons (vocalist). The last two artists have both been pupils of the elder Lamperti.

\*\*\*

Miss Amelia B. Warnock, of Galt, called here this week. Miss Warnock is the possessor of a beautiful soprano voice, which she uses to advantage. This singer has plenty of concert engagements, and she promises to be an unusually fine artist. Her affairs are in the hands of Mr. Arnold, concert manager, of College street, Toronto. Miss Warnock claims that Galt, Ont., is an exceptionally musical place. It is certain that this young singer is one of its brightest lights.

LONDON.

The opening concert of the Woman's Morning Music Club for the present season took place in the Auditorium, London, Ont., on November 10. This well-known club deserves every encouragement from the public on account of the good work which it is accomplishing. The program on this occasion was as follows:

Trio, Fantaisiestücke, op. 88.....Schumann  
(Piano, violin and cello. Duet and Finale.)  
Misses M. Raymond, Mabel Webbe and H. Saunders.  
Bedouin Love Song.....Pinsuti  
Ed. C. Crane.  
Dreams.....Wagner  
Valse, E minor.....Chopin  
Miss Morphy.  
Jocelyn.....Godard  
(Violin obligato, Miss Webbe.)  
Miss Margaret Huston.  
The Two Grenadiers.....Schumann  
Ed. C. Crane.  
Symphony No. 5 (Surprise), Andante and Minuet. Haydn  
Ladies' Orchestra.  
Moonlight.....Schumann  
The Soldier's Bride.....Schumann  
Miss Margaret Huston.

Concerto violin.....Mendelssohn  
(Andante and Finale.)  
Miss Mabel Webbe.

Serenade.....Jordan  
Carissimi.....Vittoria (1650)  
Ed. C. Crane.

Trio, Poco, Adagio and Rondo (piano, violin and cello).....Haydn  
Misses M. Raymond, Mabel Webbe and H. Saunders.  
Samson et Dalia (Mon cœur s'ouvre à ta voix),  
Saint-Saëns

Miss Margaret Huston.

Miss Huston and the other performers were well received, and the concert was satisfactory in every way.

MAY HAMILTON.

#### Still Another.

The *Musical Observer*, a new publication to be issued semi-monthly in the interest of music in general, but for the musical industries of Texas in particular, has just appeared. It is published in Dallas.

#### Rudolf King.

Rudolf King, the noted Kansas City pianist and teacher, has recently organized a club to be known as "The Rudolf King Amateurs."

The members are made up exclusively of Mr. King's piano pupils and those of his three assistants, Miss Plummer, Miss Ethel Barton and Miss Mabel Ewing. Recitals will be held at intervals in the homes of members, and the purposes of this club are both social and musical.

#### An Enjoyable Concert.

A very enjoyable concert was held in the parlors of Dr. Robert Newman, 64 West Thirty-sixth street, New York city, under the auspices of the Pure in Heart Circle of the King's Daughters, on Friday evening, November 18. The following excellent program was given:

Soprano solo, Asthore.....  
Mrs. M. E. Barstow.  
Recitation.....Selected  
Miss Isabella Eben.  
Mezzo-soprano solo, Repentance.....Gounod  
Miss Louise Phinney Newman.  
(Violin obligato, Miss Pauline Ryder.)  
Piano solos—  
Scherzo.....Mendelssohn  
Romanza.....Schumann  
Miss Lillian Farnell Dillon.  
Soprano solo, Love's Rhapsody.....Bartlett  
Mrs. Edgar Strakosch.  
Baritone solo, Infelice (Ernani).....Verdi  
John G. Norman.  
Violin solo, Cavatina.....Raff  
Miss Pauline Ryder.  
Duet, The Wanderer's Night Song.....Rubinstein  
Miss Newman and Mr. Norman.  
(Pupils of J. S. Du Bois.)  
Soprano solos—  
Adieu.....Bartlett  
At Parting.....Rodgers  
Mrs. Edgar Strakosch.  
Tenor solo, Flower Song (Carmen).....Bizet  
James S. Du Bois.  
Recitation, Lady Birds' Race.....Brown  
Miss Newman.

#### From Paris.

PARIS, November 1, 1898.

ALTHOUGH Chas. Lamoureux was for the second time compelled to be absent from his concert platform on Sunday, the house was well filled by an attentive and interested audience. Camille Chevillard directed as usual, and was warmly received.

Beethoven's Fourth Concerto in G major, with M. Diemer at the piano, was the central point of the concert. The work was consummately played, both pianist and director receiving generous applause after each part. There were cadences by Saint-Saëns. It would have been interesting to know from the audience, not executors, where Beethoven left off and Saint-Saëns began. The andante was especially enjoyed. It is miraculous what wording Beethoven gets into the music. He makes even a piano sound honest. This concerto was dedicated, it seems, to the Archduke Rodolphe of Austria, who was Beethoven's pupil, and who never ceased to aid and protect his master. It was written in 1805, and played three years after at Vienna, interpreted by the composer.

A Mozart symphony in C opened the concert, and was intently listened to and immensely enjoyed from first note to last, especially the delicate minuetto. Mozart is always a favorite in Paris. His writing is the most like the French characteristics of any. When it is known that this was No. 425 of Mozart's writing the wonder is how he could have produced such variety of pleasure with such monotony of method. A nobleman received the dedication of this work likewise, the Count de Thun. There is neither flute nor clarinet in the orchestration.

In a story written by Catulle Mendes and M. Bruneau an amazon queen leaves heaven and comes to earth for the express purpose of conquering the young Achilles. She uses three verses of poetry in apostrophe to him. Just what came of the lady's venture is not known, however, as death of some kind overtakes her in the one remaining verse. The orchestra had moments of real interest, if not beauty. The battle scene was not wholly noise. A sort of lame cheranchée accompanied the recital with but slight intermission. The whole was a patchy introduction of "studies," after the fashion of the new music. Those who like it may. Many people who applauded said it was "assomant" and "impossible." The amazon was sung by a Mlle. Picary, in the typical French fashion.

An agreeable change was a little one-act landscape of César Franck, describing the march of a religious procession through a wood. The idea that God was walking through the wood amid the verdure, flowers, sun, shadow and birds' song was well worked out; much more simply

WILHELM MIDDELSCHULTE,  
Organist,

Care of Chicago Orchestra, Auditorium.

SIDNEY P. BIDEN,

Baritone Soloist,  
Oratorio, Concert, Recital,  
Kimball Hall, Chicago.

## CHICAGO ADVERTISEMENTS.

Under the  
Exclusive  
Management of

**Mrs. GEORGE BENEDICT CARPENTER,**

FINE ARTS BUILDING, CHICAGO.

Genevieve Clark Wilson, Soprano,  
Christine Nielson Dreier, Contralto.  
Mrs. Clara Murray, Harpist.  
Frank King Clark, Basso.

Bruno Steindel, 'Cellist.  
Glen P. Hall, Tenor.  
Allen H. Spencer, Pianist.  
Marian Carpenter, Violinist.

### THE STUDIO TRIO

Management . . Mrs. Geo. B. Carpenter, Fine Arts Building, Chicago.

Mrs. NETTIE R. JONES, Piano.  
Miss MARIAN CARPENTER, Violin.  
Mr. DAY WILLIAMS, 'Cello.

### FRANK T. BAIRD,

THE ART OF SINGING.

34 Monroe St., Chicago, Ill.

HARRISON  
M.  
Studio 9,  
.. 241 ..  
Wabash Ave.,  
CHICAGO.

**WILD**

CONCERT  
ORGANIST.  
Piano and  
Organ  
Instruction

GLEN P. HALL, Tenor.  
ALLEN H. SPENCER, Pianist.  
Kimball Hall, Chicago, Ill  
Manager Mrs. G. B. Carpenter,  
Fine Arts Building, Chicago, Ill

THOMAS TAYLOR DRILL,  
Basso—Oratorio, Concerts, Song Recitals.  
Vocal Instructor.  
Studio: No. 57 Kimball Hall, Chicago, Ill.

**Frederick W. Carberry,**  
TENOR,  
Steinway Hall, Chicago, Ill.

### JAN VAN OORDT,

VIOLINIST.  
CONCERTS 9300 RECITALS 9300 PUPILS.  
Fine Arts Building, CHICAGO.

### SHERWOOD PIANO SCHOOL.

WILLIAM H. SHERWOOD, Director, Steinway Hall, Chicago.

Special inducements are offered to beginners, who may be assured when commencing their studies here that they will never have to retrace their steps, but that their progress will be steady and certain. Mr. Sherwood's methods of technic, touch, phrasing, interpretation, etc., which have produced wonderful results, are exclusively used. Send for prospectus.  
WALTON PERKINS, Secretary and Manager.

Mrs. GEORGE BENEDICT  
CARPENTER, Season 1898-99.  
Director of MUSICAL ARTISTS.  
Fine Arts Building, Chicago, Ill.

JEANNETTE DURNO,  
Concert Pianist. Teacher.  
Three years with Leschetzky.  
Management  
Mrs. G. B. Carpenter, Fine Arts Building, Chicago.

**HERMAN L. WALKER,**  
Pupil of Shakespere and Sbriglia.  
Tenor—Concert, Oratorio, Song Recitals.  
Auditorium Building, Chicago, Ill.

GOTTSCHALK LYRIC SCHOOL,  
Incorporated.  
Musical and Dramatic Art.  
GASTON GOTTSCHALK, Director,  
Kimball Hall, Chicago.

### KATHARINE SPEAR CORNELL, ... CONTRALTO. ...

Hyde Park Hotel, Chicago, Ill.

### AMERICAN CONSERVATORY,

JOHN J. HATTSTAEDT, Director.  
ALL BRANCHES OF MUSIC. DRAMATIC ART. TEACHERS' TRAINING DEPARTMENT.  
Catalogue mailed free.  
JOHN J. HATTSTAEDT, ALLEN H. SPENCER,  
GENTRUE MURDOUGH, Piano; KARLETON HACK-  
ETT, NOYES B. MINER, RAGNA LINNÉ; WILHELM  
MIDDELSCHULTE, Organ; JOSEPH VILIM, Violin;  
Kimball Building, 243 Wabash Avenue, Chicago.  
ADOLPH WEIDIG, Composition, and thirty other  
superior instructors.  
VILIM TRIO: { GENTRUE MURDOUGH, Piano.  
{ JOSEPH VILIM, Violin.  
{ JOHN KALAS, 'Ce lo.  
243 Wabash Avenue, care of American Conservatory.



than Franck is in the habit of doing. There were spots in which it would have been entrancing if he had only let the melody go as it wished. But he was always changing the nice things that came into his head, which is the fault of his music. It was very well sung by a tenor, M. Cogné, who has been heard in New York, and who is a pupil of a Paris teacher not at all known in the States, Madame Rueff.

There was nothing very impressive about the duo from the first act of "Crepuscule des Dieux." It is astonishing how people are found to sing such things, especially people who cannot sing them. The malignity of Wagner to singers is shown in the fact that he did not kill the race off as he wished to do. He simply hung them up to ridicule and let their death take care of itself. Had he killed them outright people would have regretted them. As it is—there is no danger.

The "Freischütz" overture closed the concert. One delightful thing about the Lamoureux concerts is that no one thinks of talking there. People are not allowed to move either. If anyone is green enough to make a dive for the door during the finale he or she dives into the arms of a gendarme and stands awkwardly enough till the close. Why do not all programs bear the line "Talking strictly forbidden!" or even "Kindly refrain from talking!" Anything to draw attention to the fact from the source of authority would be sufficient.

At the Châtelet a Saint-Saëns concerto was played, the violin part by Sarasate. The latter's pure tones and exquisite double stopping were greatly admired, but the orchestra was said not to be up to the mark in accompaniment. Sarasate was recalled six times. Pugno was tempestuously applauded in a concerto for piano and orchestra, by Th. Dubois. Duets were played on the double piano of M. Lyon's invention. Selections from "Fervaal," "Sigurd" and "Phedre" followed. As was remarked of them, "They might have been a suite in three pieces." The "Chasseur Maudit" of César Franck, heretofore described, closed the concert.

The concerts of the Enoch music publishers have commenced at the Figaro.

"Amphitryon" is being mounted at the Odéon. "Polycrete," "Roman d'une heure," "Déclaration d'Amour au Theatre" and "Colinette" are pieces being given in the lecture series. Columns of the various papers are taken up with Catulle Mendès' "Medie," which Sarah Bernhardt is playing. Vincent d'Indy's music may be said to be a score. It has some dozen pieces. The various Medies of different writers are the subject of one very interesting article.

Grand, theoretical, philosophic discussions are taking place to account for the marvel, "extraordinary, abnormal and unheard of," of a woman who neglects (?) her children for her lover—a case which is as common as eating dinner in daily life. "How could a woman hurt a child through selfishness?" is the great question. "Nothing more easy on earth or more common or frequent," answers echo from the bleeding hearts and lives of thousands of children strangled by the selfishness of parents. Because

parents are parents, therefore, they are angels of parents is a bloated, stereotyped idea that will be exploded and cared for with many more stereotyped ideas before the end of the twentieth century. And mark you, not a word is said of the crime of Jason abandoning Medie, thereby crazing her and causing her crime.

"La Fille de Madame Angot" is an attraction at the Gaiété. It seems that Galle Marie was one of the first cast of this always popular operetta. Lecoq should be credited with one thing—he has never tried to write "after Wagner."

\* \* \*

No end of praise for the work that Emma Nevada is doing down in Italy. It seems that her representations are something triumphal. The local papers are filled with two and three column articles describing the beauties of her voice, her acting, her power of holding the audience and her diction. She is said to be about to undertake a tournée through Italy. It would be a most favorable moment to do so. It seems, in fact, as if that most charming woman and exquisite singer was doing some of the best work of her life.

Henry Danvers has been married to Madame Hutchinson de Loyanté in Paris.

Congratulations to Miss Suzanne Adams as Mrs. Leo Stern.

Miss Emma Thursby has returned home to New York, where many loving friends and affectionate pupils are awaiting her return. Her studio in New York is 605 Carnegie Hall.

Miss Elfrida Newberger (Frida Rhoda), of New York, gave a charming soirée this week in honor of her mother, who returns shortly to America. A large number of people—musicians, artists and society people—were present, among them a married daughter and son-in-law of Mrs. Newberger, traveling in Europe. Miss Elfrida sang a number of things, among them the mad scene from "Hamlet," creating the heartiest enthusiasm. She sang in English, French and Italian. Her voice, which is flexible, clear and light as a bird, has grown very much, and broadened as well. In Berlin it was said that she was like Sembrich. She knows ten operas now, and sings to F above middle C with ease. She is studying with M. Tecki, a famous opera coach. An extremely pretty, vivacious brunette, this young singer, who is a hard worker, as well, is sure of success.

Marie Barna has had a grand success at Coburg. She was recalled six times after the second act of "The Flying Dutchman." She was complimented by the Duke and Duchess, and several ladies and gentlemen of the court. Madame Barna ascribes much of her credit to Mme. Julie Rosewald, of California, for the excellent foundation given to her voice. She finished with M. Sbriglia, of Paris.

Another success for Miss Minnie Tracey.

At a grand concert de charité given at the Trocadero, Mlle. Tracey sang several times and each time to most enthusiastic applause. The "Faust" trio, in which she was to have sung, was, by reason of the illness of M. Henri Albers, of the Grau Opera Company, changed to an

air from "Lohengrin," which the singer gave to perfection. She looked superb, as usual.

Marie Roze is back in her studio, perfectly well and happy, to recommence her agreeable duties. She spent the summer in Switzerland and Savoy. Her vacation was rendered happy by accounts of the successes of pupils at various points. The tenor Rivière, engaged at The Hague, attained a real triumph in the role of Romeo. Applause and recalls were many and were shared by the charming Juliette of Miss Lalla Miranda, an Australian of American descent, who has fine talent. "Lakmé," "Mignon" and "Mireille" will follow to further test the talents of these two young artists.

A Mlle. Jane Alba, likewise a pupil of Mme. Marie Roze, is engaged at Dunkirk, where she has had success in "Mignon."

Fannie Francisca is still singing at The Hague to much applause.

Miss Elsie Tudor has arrived in Paris. This young lady is a pianist. In Boston she was pupil of M. Laurent and Mr. Nowell. She is studying as amateur.

Mme. Sigrid Arnoldson, who is a great favorite in Russia, spent a few days in Paris.

The De Reszké school in Paris is taken of as a "fixed fact."

Sandow, the strong man, is studying singing seriously with M. Fidele Koenig, of Paris. He has an immensely heavy bass voice, and seems determined to learn how to manage it.

Mme. Marie Sasse announces the opening of her singing and acting studio. Study of mise-en-scène in French and Italian opera and opéra comique repertoires will be taught; 3 Rue Nouvelle.

Established 1867. Incorporated

## chicago musical college.

College Building,  
292 Michigan Boul.  
Dr. F. Ziegfeld, President.

**MUSIC**  
ELOCUTION ORATORY  
SCHOOL OF ACTING  
LANGUAGES.

Dr. F. Ziegfeld,  
Dr. Louis J. J. J.  
Plants von Schiller,  
William Castle,  
Bernhard Listemann,  
S. E. Jacobson, Jr.

Marl Consery, Director School of Acting  
Laura J. J. J., Director Dept. of  
Elocution.

pupils register at any time catalogue mailed free



## CHICAGO ADVERTISEMENTS.

# THE SPIERING QUARTET, 635 Fine Arts Building, Michigan Boulevard, CHICAGO.



**HARRIET DEMENT PACKARD,**  
SOPRANO.

Address Musical Courier, 224 Wabash Ave., Chicago.

**ESTELLE ROSE, ...Contralto,**  
Oratorio, Concert, Recital.

Steinway Hall, Chicago, Ill.

**ANNA GROFF BRYANT, Contralto.** Ensemble or Solo.  
**CHAUNCEY EARLE BRYANT, Tenor.** ORATORIO • CONCERT • RECITAL.  
Studio 403 HANDEL HALL, CHICAGO, ILL. Where Mrs. BRYANT receives pupils

**W. W. LEFFINGWELL,**  
Violin Soloist and Instructor.  
For terms, dates, &c., address  
Suite 47, Kimball Hall, Chicago, Ill.

SIXTEENTH YEAR.  
1896-1897.  
**MRS. REGINA WATSON'S**  
SCHOOL

FOR THE  
HIGHER ART OF PIANO PLAYING.  
297 Indiana Street, CHICAGO, ILL.

**LUCILLE STEVENSON**  
SOPRANO,  
243 Wabash Ave., Chicago.

**MAURICE ARONSON,**  
Pianist—Teacher—Lectures.  
Chicago Conservatory Auditorium, Chicago

**WILLIAM L. TOMLINS,**  
Public Lectures. Training Courses for Teachers.  
Children's Vocal Classes.

Address: Central Music Hall, Chicago; 3 West 18th St., New York.

AUGUST

**HYLLESTED**

44 Kimball Hall, Chicago, Ill.

**Mme. JOHANNA HESS BURR,**  
Voice Coaching—Repertoire.  
FRANK S. HANNAH,  
Business Manager.  
Suite 1015-1016 Steinway Hall, Chicago.

**WALTER SPRY,**  
Director of Conservatory of Music,  
QUINCY, ILL.  
Piano and Organ Recitals.

**FREDERIC LILLEBRIDGE,**  
PIANIST;  
**Mrs. Charlotte Lachs-Lillebridge,**  
SOPRANO.

Available for Concerts, Recitals, &c.  
For terms and dates address  
**THE MUSICAL COURIER,**  
224 Wabash Avenue,  
CHICAGO, ILL.

**HOLMES COWPER, TENOR,**  
220 Wabash Avenue,  
CHICAGO, ILL.

**J. H. KOWALSKI,**  
CELEBRATED VOCAL STUDIO,  
Suite 54 and 55, Kimball Hall,  
CHICAGO, ILL.

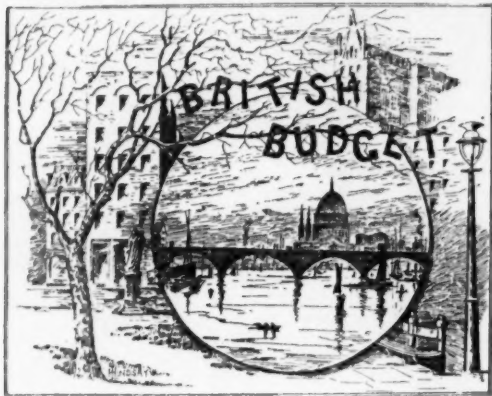
## THE REDPATH GRAND CONCERT CO.

THE BERNHARD LISTEMANN STRING QUARTET.

GEORGE HIDDLE IN READINGS.

HELEN BUCKLEY, Soprano. MARY LOUISE CLARY, Contralto. WM. H. RIEGER Tenor,  
ARTHUR BERESFORD, Bass. ADOLPH ROSENBECKER, Violinist. HUGO FREY,  
Accompanist.

The Redpath Lyceum Bureau, Boston. Chicago.



CARE OF BRITISH OFFICES OF THE MUSICAL COURIER,  
21 PRINCES STREET, CAVENDISH SQUARE,  
LONDON, W., November 4, 1898.

THE National Grand Opera Company is the name of a new institution that is publicly registered in London this week. Charles Cunningham, the Australian tenor, who was with the Carl Rosa Company for two years, is to act as manager. The capital stock of the company is £10,000, not all paid in. With what is in hand it is thought that the requisite costumes, auxiliary scenery, to supplement that of various theatres in which they appear, and the general properties can be purchased and leave enough money to guarantee the faithful fulfillment of contracts into which they are entering. They will run from January 1 to May. The principals engaged are Mme. Ella Russell, Miss Alice Esty, E. C. Hedmont and Ludwig, four artists who have made themselves very popular with provincial audiences as members of the Carl Rosa Company.

This old company, now under the management of Dr. Osmond Carr, have been playing to suburban audiences at popular prices for several weeks past. They enter the provinces next week, to try their luck in some of the larger towns, Leeds being the first selected, Hull, Glasgow, Edinburgh and Aberdeen following before Christmas.

Herr Zwintscher, whom New York musicians will remember giving a recital at Steinway Hall last spring, has had quite a strange experience in London. He came to Europe intending to visit his home in the summer, and was booked to sail on a certain Saturday for New York. It happened that on Friday someone that Robert Newman had engaged to play the "Emperor" concerto at Queen's Hall failed him, and at 1 o'clock of that day young Zwintscher was asked if he would undertake the work for that evening. He did so, and met with immediate success. This has led to his settling in London for the present, and giving several recitals.

Dr. Richter left London last Tuesday, without signing any agreement with the Hallé Orchestra; but an understanding has been arrived at by which he conducts the Hallé concerts at Manchester next season, and he will also conduct the concerts under Mr. Vert here and in the provinces in addition to the Birmingham festival in 1900.

That splendid series of concerts organized by Mr. Schultz-Curtius, under the name of Wagner concerts, will be known henceforth as the Curtius Concerts. These are conducted by Mottl, Weingartner and other eminent German kapellmeisters.

A new tenor, of the name of Claude Newnham, will make his debut at the Salle Erard this month.

The Royal Society of Musicians, probably the oldest musical institution extant, will give their 160th anniversary festival next Friday at Queen's Hall.

Madame Patti makes her only appearance at the Albert Hall this season on Monday week.

Sir Alexander Mackenzie, who has been suffering from a nervous trouble from overwork, is slowly recovering.

M. Jean Gérardy has been engaged for several St. James' Hall ballad concerts this season.

In the exhibition of French pictures at the New Gallery, is a portrait of M. Saint-Saëns, by Benjamin Constant, who has just completed a portrait of Madame Calvé.

Miss Catharine Peltan, a young soprano, who has studied abroad for two years, returned last week to her native city, New York, to engage in concert work. She made several successful appearances in London.

At the Crystal Palace on Saturday last the novelties in the program were an idyl for orchestra by Prof. Marshall Hall, decidedly of a Wagnerian character; an air from Bach's little known cantata for Easter Sunday, sung by Edward Lloyd, and a fantasia for 'cello and orchestra by Massenet, in which the solo part was played by M. Hollman.

A group of lectures on Brahms, which should be both interesting and valuable, is promised during November by Fuller Maitland at the late Lord Leighton's house, 2 Holland Park road, Kensington. The subject of the first lecture is to be Brahms' piano works, and this will be followed by lectures on the concerted instrumental works and the songs.

#### CONCERTS.

Wednesday evening last saw the farewell concert of Madame Melba at the Albert Hall, when, despite rain and tempestuous wind, this abominably ugly, cheerless building presented a sea of heads that made one reel to contemplate. This perennial favorite was down for three items: The mad scene from "Lucia di Lammermoor," Tosti's "Good-bye" and Ardit's "Se Saran Rose." What need to say that she was recalled for each as many as three times, and that she encoored each number. Yet the applause lacked enthusiasm; much of it denoted appreciation of her charm, much the knowledge that singers of her attainment deem an encore their right, its absence an insult. Of course she was in splendid voice, and of course her phrasing and flexibility were unimpeachable; but alas! that such an artist should be ignorant of diction.

Though we are almost carried away by her warm, delicious tones, a little clearheadedness shows that vowel sounds, explosion of consonants and mouth position are to her unknown, or it may be ignored with that insolence born of pride in the possession of so many other qualities.

Tosti's "Good-bye," surely written under serious gastronomic disorder, was in her hands almost beautiful. We hear not the thin harmonies, the false sentimentality of the music, but instead, transmitted from her to us, we think to hear a wail of sorrow, a burst of passion, a swift shiver of the tragic, that makes the emotional pale, and causes the unsophisticated singer of fifth-rate drawing rooms to vow to purchase the song next morning with a view to certain conquests. Alas for those who see not the art of the singer, who cannot tear down that thin yet blinding veil woven with threads of cunning, knowledge of the world, diplomacy, specious art, and—who shall deny it—knowledge of the foolishness of humanity. To Melba's one hoarse gasp of "Good-bye" in the last verse we doff our hats in token of respect for her histrionic art.

The encore to this was Bemberg's "Nymphes et Sylvaes," and to that of her last song a repetition of the final verse. Fortune, as on other occasions, smiled on her; she was the star of the evening, and rendered pale and bored her fellow workers. Surely a genuine triumph to a woman's heart! She acknowledged her applause not with a bow, but a courtesy. Has Ben Davies ever been heard to such disadvantage? He appeared to be suffering with a cold, and, rather than disappoint his audience, sang with a will and gusto that were well meant, but under the circumstances of huskiness suggested apoplexy. Here again his "Salve Dimora" was applauded and encoored for the reason that the audience dared not do otherwise.

The truth is, each surreptitiously glances at his neighbor as to his intention, and, noting what he thinks is approval, durst not differ for fear of being thought ignorantly unappreciative. Truly the world is inhabited by a flock of bandy-legged, courage lacking sheep. The ever popular "Songs of Araby" was the encore to the above. Later he sang "Oh, Vision Entrancing." The remaining artists were Miss Ada Crossley, who gave with unbending dignity and severe accuracy "Che Faro," and later "On the Banks of Allan Water"; Mr. Santley, who sang Mozart's "Non piu andrai," and Theodore Bayard, a young and artistic singer, who, in the phraseology of the Cornish, is 'coming on nicely.'

The first of Mr. Newman's Queen's Hall symphony concerts for this season was given last Saturday afternoon.

Tschaikowsky's "Pathetic" symphony was once more down, its performance being excellent throughout. The substitution of the bass clarinet for the bassoon in the first movement is an improvement. But how about Tschaikowsky? Mendelssohn's ever fresh and youthful "Midsummer Night's Dream" opened the concert, and Weber's "Oberon" overture, which exerted so powerful an influence on Mendelssohn's orchestral works, closed it.

The inordinately long program included two Hungarian Dances arranged by Brahms, a nocturne and festival scene from Goldmark's "Queen of Sheba," and Edward German's "Hamlet" symphonic poem. This work (its first performance here) shows many traces of the influence of Tschaikowsky, especially at first. The Heroic March section, typifying the king, is probably the weakest point. The Ophelia theme is beautiful and melodious. On the whole it is highly creditable, and might gain by eliminating some of the sounding brass and tinkling cymbal—much of the sound and fury signifying nothing. Miss Lillian Blauvelt, the young American soprano, made her London debut at this concert, and at once established herself as a singer of the first rank. However trivial the music of Thomas' mad scene in "Hamlet" may be, it is a vocal exercise making the most trying demands on the singer, and in no particular was Miss Blauvelt found wanting. Her voice is fresh, clear, ringing, sympathetic, and nature has given her more than the mere tones of her voice wherewith to make a pleasing impression. She also sang a German song of Mendelssohn, and another French song (much in the manner of "Carmen"), by Delibes. Her French and German diction is not so good as her vocalization. Of her English enunciation I am not yet able to speak.

The last of this autumn season of Richter concerts consisted entirely of Wagner excerpts and a Beethoven symphony. It is therefore not surprising that the Queen's Hall was crowded last Monday evening when these familiar and popular numbers were interpreted by so consummate a master as the great Hungarian conductor. The youthful and noisy "Rienzi" overture was given in a very broad, almost sedate, manner. In fact, a little quicker tempo and more verve would have been more in accord with the character of the music, although many of the points of detail, accent, phrasing, and expression, so conspicuous in this performance, would have suffered thereby. Of the "Ring" selection for orchestra, made by Dr. Richter himself, with Wagner's consent, and the Siegfried Death March, nothing can now be said which has not already appeared many times before when these same works have been given in London under the same conductor. Mr. Philip Brozel sang the two "Trial Songs" from "Die Meistersinger" without much success. Many of the finer points were missed altogether, and in spite of some good effects one could not help feeling this music had been learned for the occasion, and that the singer was not familiar with the interpretation of these songs by the great tenors who visit us in the opera season. Mme. Medora Henson joined Mr. Brozel in the "Love Duet" and finale of the first act of "Die Walküre." The second part of the program was devoted entirely to Beethoven's great A major symphony, interpreted superbly, no single point being missed by the conductor. The orchestra was occasionally rough, especially in the soft passages of the introduction. The scherzo and so-called allegretto were played with admirable delicacy, and the vigorous, scurrying finale was brilliant and full of swing.

The second of Herr Elderhorst's series of concerts opened with a Rasoumofsky quartet, and closed with Mozart's piano quartet in G minor. Brahms' sonata for piano and violin in G, with some unimportant 'cello pieces, and three songs, completed the program. The Beethoven quartet was conscientiously played, and there were moments of real feeling. More than this cannot be said. The Mozart number was more satisfactory, its enchanting grace and tenderness infusing a welcome degree of warmth into the players. Herr Elderhorst has hardly sufficient breadth of tone for Brahms, and Herr Cohn, at the piano, lacks those qualities associated with worthy interpretations of this master. The vocalist was Mme. Clara Samuelli, who sang "Nymphs and Shepherds," and two songs by Edward German.

The clever little Russian pianist, Wolodia Roujitsky, gave

## FEILDING ROSELLE

DRAMATIC CONTRALTO.

Oratorio, Festivals, Concerts, Recitals.

Address care Musical Courier, New York.

## PHILADELPHIA SCHOOL OF VOCAL SCIENCE.

Singing in all its branches. Scientific tone production. Special Department for Teachers. Courses in Vocal Physiology and Anatomy. Classes and Private Lessons. Circulars.

FRANK NOTCHKISS OSBORN, Principal, 1206 Walnut St.

## Pennsylvania Conservatory of Music,

1616 North 17th Street, Philadelphia, Pa.

MUSIC IN ALL BRANCHES—

Instrumental and Vocal, Technical and Theoretical.

Catalogues mailed upon application.

VIVIAN INGLE, Director.

## H. W. GREENE VOCAL STUDIOS,

487 Fifth Avenue,

NEW YORK.

## LOUIS V. SAAR

"A most excellent teacher of Musical Theory."—T. Rheinberger.

Classes for Harmony, Counterpoint, Orchestration resumed October 1.

Applications to be sent to STEINWAY HALL.

## STELLA HADDEN-ALEXANDER,

PIANIST.

Piano Instruction.

Studio: 7 West 65th Street, New York.

WOLFSOHN MUSICAL BUREAU

131 EAST 17th STREET, NEW YORK.



his farewell recital on October 27, at the Salle Erard. We learn with delight that he is to retire for some years to the schoolroom, doubtless to return to us with his as yet embryonic gifts fully developed. He played on this occasion Bargiel's prelude in A minor, a transcription of a Bach bourrée, a Liszt transcription of Chopin, the latter's impromptu in A flat, and Mendelssohn's "Capriccio Brillante" in B minor. In all of these he displayed delicate touch, accuracy and a fine sense of rhythm.

Herr Rudolf Zwintscher gave his first recital Monday last at the Salle Erard. He has a fine, fluent technic, marked intelligence, which with his undoubted reflective powers enabled him to give an interesting and impassioned reading of the "Sonata Appassionata," also of Schumann's "Carnaval," op. 9. In so small a hall as the Salle Erard his vigor was almost deafening, which fact he recognizes, and has consequently announced his intention of giving his remaining recitals in St. James' Hall. His Chopin's selections were wanting in that grace so inseparable from the composer's works, and his Mozart's Fantasia in C minor was not in every way happy.

The Curtius Concert Club, already announced in previous letters, gave its first concert of the season at the Prince's Galleries on Wednesday, the 26th ult. The hall was crowded with fashionable and smartly dressed people, and the whole evening boded success for its future ventures. The music was in the hands of Arnold Dolmetsch, who had provided a program of Bach's music after the fashion of the composer's own day. In "The Peasants' Cantata" Mrs. Arthur Friedheim and Paul Arthur were the vocalists. Each week we are to have a change of program—now instrumental, now vocal.

SANS PEUR.

## Letter from Italy.

MILAN, Italy, October 20, 1888.

BEING now as far as ever from accomplishing the physical impossibility of appearing in two places at the same time, I remained in Milan to hear some novelties at the Filodrammatici and to attend the opening of the Lirico, and therefore could not go to Rome for the opening there of the Costanzi, with Massenet's "Re di Lahore"—much to my regret.

My arrival at Milan was well timed, for the closing performances at the "Teatro dell' Accademia dei Filodrammatici" (to give you the full name), and the opening of Sonzogno's "Teatro Lirico Internazionale."

At the first named house the list of old and new productions announced for the early fall season, beginning September 7, was as follows: "Un Ballo in Maschera," "Rigoletto," "La Sonnambula," "I Puritani," "Paron Giovanni," by Antonio Castracane, and three pantomimes written by Egidio Rossi—"I due Rivali," "Neoterapia" and "Les Papillons"—these last absolutely new to Milan.

"Paron Giovanni," the music by Antonio Castracane, was given October 14 for the first time in Milan, with this cast:

Paron Giovanni.....A. Anceschi  
Rosella.....E. Adalberti  
Roberto.....A. Novelli  
Pietro.....V. Reschiglian  
Gaspare.....G. Masetti  
Director of the orchestra, Pietro Duffau.

This little opera was preceded by the pantomime "Neoterapia," music of Michele Ciociano, and followed by the ballet "Les Papillons," music of A. Andreoli, with F. Bugnelli in the conductor's chair. The opera is in one act, and occupies about three-quarters of an hour in its presentation. Castracane's music is of the Mascagni-Leoncavallo school—is, in fact, a sort of inverted "Cavalleria Rusticana"—with an open scene intermezzo after the style of Mascagni, only less effective and shorter; a little story of passion told in wild, excitable, turbulent music.

While "Paron Giovanni" was quite new to Milan, I believe the opera had been heard elsewhere in Italy before; at least, I have a dim recollection of having seen such an announcement somewhere.

There was much applause, and noisy bravos, with a repetition of some numbers demanded by the audience, yet I am

of the opinion that the work will not prove altogether successful for some reason; this is but an impression, however.

\* \* \*

Signorina Adalberti, who sang the part of Rosella, is the first soprano I have known in Italy to produce the effect of carrying her head voice down through the medium so as to unite and blend it with the so-called chest voice.

The effect of using her voice in this manner made the singing of Signorina Adalberti most satisfying and decidedly agreeable to listen to, and—still more wonderful nowadays in Italy—the voice was free from that detestable "tremolo," so much in vogue at present on the Italian stage.

Another singer who produced charming effects, was the baritone Anceschi, who sang the title role in "Paron Giovanni." His use of "mezza voce" in the higher range was simply beautiful—and decided me to hear him again later in "Rigoletto."

\* \* \*

"Neoterapia" pictured a story of the life and cure of an inebriate, finely pantomimed by the ballet-master, Rossi, in which he had very good assistance.

The music to this, however, was sugary and sentimental.

\* \* \*

"Les Papillons" proved to be a little ballet of two scenes in one, the first or pantomimic part of which is very Japanese in subject, style and character, and the music describing and accompanying this part of the scene is quite pretty and characteristic; but the second half introduces nine ballerine and a premiere à la Loie Fuller, in variously executed serpentine dances, with effects of colored lights thrown upon these gyrating damsels—the lights, though, not very well managed, and the sola ballerina showing her blue colored tights (worn by her in the first part as the pretty blue butterfly), either forgetting or not caring to change for flesh-tinted ones.

In this second part the music was commonplace enough and totally devoid of individuality.

I am quite sure that the Olympia impresario, Oscar Hammerstein, thoroughly Gus-Kerker-ed and Jim-Huneker-ed into an eleven or thirteen storied Broadway hotel room, with or without the sounds of a double-barreled hand organ on the outside, to aid and abet in distracting and distorting his scheme of harmonic progressions, produced single fingered on the piano, could easily, within twenty-four hours, have brought forth music superior to that with which I was entertained in the second half of this Milan production of "Les Papillons." When I say this I think I am serious.

\* \* \*

The Theatre of the Filodrammatici is not a large house, and is one in which the orchestra of thirty-six members sounds entirely too loud—voice covering nearly all the time all but the strongest of the singers. Founded in 1797, it was last restored in 1885; is of horseshoe form, decorated in white and gold, has red plush seats and electric lighting. At the sides and back of the orchestra chairs are two rows of dress circle seats. There are three tiers—of which two are with open boxes and the upper is the gallery.

This theatre is a popular one, and there is an absence here of fashion and style.

During intermissions bottled mineral water is sold and served to thirsty souls not fully satisfied by the music; but smoking is prohibited in the auditorium.

\* \* \*

At this same theatre I heard "Rigoletto," given with the following cast:

Il Duca.....Enea Cavara  
Rigoletto.....Aristide Anceschi  
Gilda.....Carolina Trauner  
Sparafucile.....Giulio Canepa  
Maddalena.....Serena V. dei Ronconi

Conductor, Pietro Duffau.

The Duke was represented by a big, fine looking man possessed of a tenor voice the reverse of his stalwart appearance, being of light weight decidedly and tremulous; and in voice complexion a pronounced blond.

The Rigoletto of Anceschi displayed the same good qualities of voice and action that were noticeable in his Paron Giovanni.

Gilda, as sung by Signorina Trauner, though German in name, was thoroughly Italian in manner and style, with excellent technical ability; but, I regret to have to add, with a good sized tremolo as well.

Sparafucile had in his possession a large, gruff bass voice that left no doubt of the part he was taking.

The Maddalena of Signorina Dei Ronconi was a most buxom-looking and rich voiced contralto. Physically she was bewitchingly attractive and her voice had a sensuous quality or coloring quite in keeping with the character assumed. Yet, this same voice, undoubtedly more of nature's than of man's making, failed to satisfy certain Italian expectations. True, this singer has not received much training, but for my own part, I would infinitely rather accept this rough, healthy product of Dame Nature in place of the artificial tremulous thing so often applauded.

The closing duet between Gilda and Rigoletto, the finale of the third act, was vehemently applauded, after which these two singers received a curtain call. But for the first time within my recollection the glorious quartet in the last act was allowed to pass without being encored; needless to say, the big man's little tenor would not blend with the contralto's warm, womanly voice, and these two again did not harmonize well with the rest.

The conductor is a man of long, lean, lank proportions. He owns a considerable reach of short-sleeved arm and his large, muscular hands he lets fly around and above his head, cutting the most grotesque figures in the air. This (the head, I mean), were it other than his own, would certainly be in imminent danger of being dethroned or dashed off—with not even so much redress as a legal action for "assault and battery."

\* \* \*

The Lirico Internazionale was opened Saturday, October 22, with a semi-novelty here, "L'Arlesiana," by Francesco Cilea, which was repeated the following night.

On the 25th a new one-act opera, entitled "La Fine di Mozart," by Marco Anzoletti, had its first representation and to this was added the third appearance of "L'Arlesiana"; then these two operas were repeated a night or two later.

Bizet's "La Bella Fanciulla di Perth" was produced tonight (October 29), and I have just returned from listening to Carmen's melodious sister in opera. This pretty lass of Perth is to delight her friends again to-morrow night.

I shall write THE MUSICAL COURIER at greater length about the Lirico performances in my next letter.

\* \* \*

On Sunday last, returning from church—not I, but a lady whom I met, for I was going in the opposite direction to the picture gallery in Palazzo Brera, little expecting to meet a living picture by the way—I encountered Mrs. Louise Gerard-Thiers, the soprano singer, of New York, as good looking, bright and vivacious as ever. In the short but very animated conversation that followed we compared notes, observations and experiences in Europe, and found many of them strangely alike, particularly concerning singers and singing on the Italian stage.

She has plans and prospects—but of these more another time.

\* \* \*

Already the Milanese fogs have set in, as dense or more so than any of London town, not only at night but by day as well. Going out or returning home, even very early in the evening, one may lose his or her way; the electric lights cannot penetrate this thick fog, nor does his majesty the sun at high noon always succeed in dispersing the heavy mist—yet this, of all Italy, is the town that attracts the singing fraternity, man and woman; or those hoping or endeavoring to become operatic artists, for here in Milan may be found the vocal maestro, the impresario, the managing agent and the much desired engagement—perhaps!

Could this great Galleria Vittorio Emanuele, with its high arcades and idler swarmed cafés tell tales, how many a sad story we should know of vocal and operatic failures; of protested engagements, of blasted hopes, drained pocket books; aye, and of broken hearts, too!

"Ma, così va il mondo!"

J. F. VON DER HEIDE.

J. FRED

WOLLE,

ORGANIST.

Address:

THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.

Leo Stern,

THE YOUNG 'CELLIST.

Address: The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.

Leopold Godowsky.

Address for engagements

CHICAGO CONSERVATORY,  
Auditorium Building, Chicago.

WILLIAM EDWARD Mulligan, Recitals, Organ Openings, Musicales.

MULLIGAN,

Solo Organist and Pianist.

5 WEST 18TH STREET, NEW YORK CITY.

ELLISON VAN HOOSE,

PRIMO-TENORE

Damrosch &amp; Ellis Grand Opera Company.

For Concerts and Festivals address

To "Musical Courier," New York.

Broad Street Conservatory of Music.

GILBERT RAYNOLDS COMBS, Lector.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

## Joseph S. Baernstein.

ANOTHER American who has won a high niche in the temple of song is Joseph S. Baernstein, a speaking picture of whom adorns the cover of this issue of THE MUSICAL COURIER. He is an American of Americans; was born in Baltimore, Md., and received his entire musical education in America from an American teacher—Oscar Saenger.

Mr. Baernstein is one of the busiest singers now before the public. He is a tireless worker, and thinks nothing of traveling a thousand miles to fill an engagement. At the present moment he is speeding to Fargo, N. Dak., to sing. On his way home he will stop at Milwaukee, Wis., being engaged to sing in "The Elijah" in German. Then he will appear in Chicago and other Western cities. He will reach Buffalo in time to sing with John Lund December 5. The following night he will sing in New York with Frank Damrosch, and after filling many minor engagements will sing in Philadelphia with Walter Damrosch. He is booked for another appearance in New York December 20.

From that date to the middle of next April Mr. Baernstein will have very little rest. He is to sing in many notable concerts and oratorio productions. He will sing in "The Creation" with the Handel and Haydn Society, of Boston; with the Brooklyn Institute in Verdi's "Requiem," under the direction of Walter Henry Hall; with the Apollo Club, of Chicago, in "The Creation." Other engagements in the New England States and the West will keep Mr. Baernstein constantly before the public. He will sing in the "Damnation of Faust," in Rossini's "Stabat Mater," in "The Persian Garden," in "Judas Maccabæus," in "St. Paul" and in innumerable symphony concerts and recitals. During the past few years Mr. Baernstein's vocal powers have been subjected to the most rigid tests, and have emerged from the ordeal without showing the slightest wear or tear; indeed, as one of his musician friends remarked, "The more he sings the better his voice becomes." Mr. Baernstein has sung in the past few seasons with such artists as David Bispham, Margaret Macintyre, Clementine De Vere, Josephine Jacoby, Evan Williams, W. T. Van Yox, Antoinette Trebelli, Sara Anderson, William Rieger, George Hamlin, Corinne Moore-Lawson, Katherine Bloodgood and many others of high repute.

Ever since Mr. Baernstein began to sing in public he has received only the most complimentary press notices. The good impression he made upon the music critics at first has been emphasized at every subsequent appearance. Many columns could be filled with these notices, some of which have from time to time been reproduced in this journal. All the critics have adverted to Mr. Baernstein's remarkable versatility, commenting upon the masterly way in which he sings his parts in the "Creation" and the "Elijah," these presenting probably the highest parts, respectively, ever written for the bass voice.

With regard to Mr. Baernstein's voice and his singing much might be said, but it would be largely a repetition of what has already been said. His voice is a genuine basso of almost phenomenal range and adequate power and resonance, and his singing is decidedly characteristic. He is endowed with so much temperament that he gives an exceptionally fine and fervid interpretation of works calling for fervor, and a severe and dignified interpretation of works requiring dignity and repose. His splendid singing in the "Damnation of Faust," by Berlioz, added much to his reputation. When he sang Mephistopheles in the Auditorium, in Chicago, it was declared that his voice filled every nook and corner of that vast hall. His tone coloring in such florid works as "Judas Maccabæus" and "Samson" was specially referred to as singularly brilliant and artistic. Everything he does is marked by intellectuality. He is an intensely earnest singer. It would be im-

possible for him to be flippant. He has too high a conception of his mission.

Mr. Baernstein ascribes his success to the excellent instruction he received from Oscar Saenger, his only teacher, with whom he studied for seven years. He speaks with enthusiasm regarding his preceptor's great ability and delightful personality. Mr. Baernstein never attempts to sing an important work without going through preliminary "coaching" with his teacher. This accounts for the remarkable finish of his style. He believes in health-giving outdoor exercise, and also lays stress upon the importance of a singer's taking gymnastic exercise. Mr. Baernstein is an admirable example of *sana in corpore sano*.

The repertory of Mr. Baernstein is very large, and he is adding to it constantly. It includes nearly every oratorio work. It may be said with truth that he sings everything he attempts equally well. After hearing him deliver with power and brilliancy "Why Do the Nations," the music critic of the Brooklyn Eagle was moved to write:

His voice seems limitless in quantity, and its richness in melodious passages, together with its dark metallic quality where gloom is required, make it a most unusual combination. To indicate him by comparison he is more like Plançon than anybody else. He has the same appreciation which makes Plançon's singing satisfactory, and he has fully as much power and richness of tone.

Of Mr. Baernstein a prominent Connecticut newspaper once said: "We predict that Mr. Baernstein as a basso will soon be without a peer." The prediction was not a wild one. Mr. Baernstein now ranks with the very best artists in America, and still he is as unassuming, as studious and energetic as he was ten years ago when he first took up the study of music. He is one who knows and sees that the greater his success the still greater are the possibilities before him.

Mr. Baernstein is particularly well liked by his numerous colleagues, and he has the happy faculty of making friends everywhere, especially with the conductors, with whom he always works in perfect harmony, thus effecting the best possible results.

## Evelyn Ashton Fletcher.

Miss Fletcher, whose system of teaching music to young pupils has received such hearty indorsement from everyone who has examined into its merits, is meeting with great success in her work in New York. She has a large class of small scholars besides two classes of teachers who are studying with her in order to teach the system in their own work. In Boston, where she teaches one day in the week, she also has a large class of teachers.

Miss Fletcher has given demonstrations of her method in some of the large private schools in the city, and on Thursday gave one at Miss Whitcomb's school in Brooklyn. The success of this clever young woman is well deserved.

## Fiftieth Jubilee Recital.

The fiftieth jubilee recital given by Hermann Emil Zock at Minneapolis on the evening of November 10, was a brilliant success. The public esteem and appreciation of his educational efforts had very tangible expression in the large audience which greeted him and listened with closest attention to the long program presented. An interesting incident in connection with the concert was the encore to the last number given in response to persistent demands.

For this Mr. Zock chose Schubert's Impromptu, op. 142, No. 2, this number being on his first program played in Boston, and which brought a persistent demand for a repetition at that time. Recalling the circumstance so full pleasing associations for him, Mr. Zock gave it as an encore number on the occasion of his fiftieth recital.

## The Symphony on Mount Pilatus.

BY ALEXANDER MOSZKOWSKI.

IN profound meditation Victor Hugo revealed "What Is Heard on the Mountains," what we listen to there when the voices of nature reach the receptive ear. Such voices, a tissue of elementary tones, which blend with the distant echo of human sounds into a cosmic symphony, I, too, would listen to, and this wish drove me up to the heights. For well-discussed reasons I choose for my station the summit of Mt. Pilatus. It is high enough, it is isolated, it towers to heaven, as an old chronicle says, "with cruel rocks and cliffs, scars and abysses," a Matterhorn in miniature, to attain whose summit involves not the cost of life and limb, but only 10 francs car fare. There, if anywhere, must one obtain full and sure enjoyment of those mountain voices of which the poetry of Victor Hugo gives a presentiment that powerfully stimulates longing.

In the last stage for Pilatus, ascending from Alpnach, I shared the coupé with a well-grown gentleman of intelligent and sharply marked features. We fell into conversation and he asked, "Do you intend to remain on the summit?"

"Yes, till morning," I answered.

"Have you telegraphed for a room?"

"No; I hope, however, to get one."

"If you have luck. The hotel to-day is very full. I know that, because I have already been a week there. I have settled there for some time."

"Not a bad summer resort?"

"Very fine. I love Pilatus exceedingly, with its incomparable scenery; we have nothing like it in Russia."

"I thought at once you were Russian; a slight accent can be noticed."

He handed me his card, a courtesy which I returned. I read "Gregor Warabieff, Engineer, Riga."

"As an engineer," I observed, "you will naturally take special interest in this risky cogwheel railroad?"

"Certainly," he replied, "although I have only a superficial knowledge of railroads. My special studies are in other fields."

"May I ask what?"

"It is enough for me to mention the name of my teachers, names known far beyond the bounds of Russia. I am a pupil of Rimsky-Korsakoff and Borodin."

"But they are musicians!"

"With us in Russia nobody is simply a musician; he is first of all something else. The great men whose instruction I enjoyed are the best examples. I studied fortification and counterpoint under Korsakoff; with Borodin natural sciences and instrumentation."

"Then you compose, I may assume?"

"Certainly, as far as my employment as military engineer permits me. At home I cannot always find time, but on a journey I compose with passion. I have observed that the rhythm of a railroad gives wings to musical fancy and that the specific rhythm of the mountain railroads possesses a very theme-creating power. On this account I have taken a season ticket for the Pilatus road, and have every reason to be satisfied therewith. A great many beautiful and characteristic themes have occurred to me."

The prospect of living on the summit of Pilatus in the neighborhood of a productive artist naturally inspired me only in a slight degree. But I consoled myself with the thought that as "Auf der Alm ka Sund," so assuredly there would be "ka piano," and that the gentleman would scarcely be in a position to play the motives which an ascent of 48 per cent. had inspired. This consideration did not leave me even when I was made his room neighbor in the hotel. The house was indeed crowded, and as I

LEONTINE **GAERTNER**, 'CELLIST.  
For Terms, Dates, etc., address VICTOR THRANE,  
Or . . . . . Decker Building, New York.  
80 East 74th Street.



**YVONNE**  
**de TREVILLE,**  
SOPRANO.  
178 West 81st Street, NEW YORK.

*Johnny Mossinsky.*  
TENOR.  
Concert and Oratorio-Vocal Instruction.  
STUDIO:  
126 WEST 66th STREET, NEW YORK.



JOSEPHINE S.  
**JACOBY,**  
CONTRALTO.  
Address: 104 West 58th Street, NEW YORK.

**WILLIAM ARMSTRONG.**  
NEW LECTURES, 1898-99.  
"Existing Conditions in American Music."  
"The Artistic Temperament."  
Mrs. A. C. BURRITT, Manager, 39 53d St., CHICAGO.

**BEN DAVIES, ...TENOR.**  
In America March, April and May, 1899.  
Engagements now being booked for At Homes, Recitals and Concerts. All communications to be addressed to his sole representative.  
GEORGE MAXWELL,  
9 East 17th Street, New York.



could not on that day go down again to the valley I had to accept without remonstrance the only available room.

It was cloudy as cloudy could be. The whole mountain summit seemed wrapped in wadding and the barometer stood at fine. As it was alone in this opinion nothing was left for the tourist, in the radical impossibility of going out, but to take refuge in bed.

There I lay, and as I dropped asleep thought of this or that thing, particularly of the "Song of the Spheres," which I had hoped to find here, and which for the present did not arrive quite on time. How does it go in Victor Hugo?

The world, wrapt in this symphony,  
Swims in air and harmony.

by which he could not possibly have meant the hotel turmoil of banging doors, electric bells, and yelling waiters. Was the Russian near me now composing? Probably, and if he were, it would be in a strict Sarmatian style. A difficult task to form a musical work without hearing the living sound of an instrument, merely to trace it on lined paper! But these Russians can do everything; they combine in their vocations the most heterogeneous elements, sonatas, fortifications, orchestral suites, bridge building, three voice fugues, six inch armor plates, string quartets and dynamos, symphonies and serumtherapy. I could not but think of Balakirew, the mathematician composer, who really managed to raise the harmonic relations of numbers to the highest algebraical difficulty. Balakirew's piano piece "Islameh" only goes through the head; very grand in invention, highly original in structure, and unspeakably horrible in sound. To think that one must be followed on Pilatus by these raffiné highly peppered sounds, these phrases produced from an overheated fancy, of which one got more than enough in the winter concerts! If the ideal mountain music of the poet, ce qu'on entend sur la Montagne, was denied me, at least I would like my inner ear to have some respite from the repertory; I buried my head deeper under the pillows.

This was of little use. After a few minutes my neighbor began to compose seriously, and, as I noticed, very penetratingly, with the aid of a piano. I could not stand this. I rose and knocked on the door between us to give the gentleman a warning.

But he understood differently. He shouted, "Come in," and played away. I went in and found Warabieff at the instrument in a cloud of cigarette smoke; he turned half around and cried, "This is very kind of you to visit me. I will light a candle and then we can talk of music."

"On the contrary, Herr Warabieff, I want to sleep, and on that account took the liberty of knocking at your door."

"So fate knocks at the door," he quoted. "You knocked at the door in the rhythm of the first theme of Beethoven's Fifth. With you I can have a good talk. Take a cigarette? Have a glass of tea with me?"

I intended to refuse, but somehow I found myself a few seconds later smoking and drinking tea—a lamentable weakness which I will no further excuse. But I had accepted his hospitality and consequently could not persist, as I had proposed, in defending my night's repose.

"Where did you get the piano?" I asked.

"It was down in the smoking room," he replied. "I had it brought up. It is pretty much out of tune."

"Out of tune because it noticed your absence," I was about to reply, but I suppressed this remark and substituted an expression which perhaps went to the opposite extreme: "The chief thing is and remains for the composer to be in good tune."

"Oh, yes, that is all right; all the more all right that I am just about to draw the last consequences of which musical expression is capable."

"Then you are working on a symphony," I said, with a quiet shudder as I began to grasp the idea.

"Something symphonic—yes, it will be, but no symphony in the common sense. For such aimless brain spinning I care not. I hate unlimited phrases, whose inflated contents are ever and always intended to represent the so-called human tragedy, with the played out motto 'Struggle, Suffering, Victory and Redemption.' Of all

these alternating windbags in C minor, usually given in an annex to Beethoven's Ninth as his 'Tenth Symphony,' we have had enough. We must have something comprehensible, precise, objective."

"In one word, 'program music,'" I added.

"Certainly. But the program must break through the narrow fetters of historical details, of isolated feelings; it must become an infinite program, as melody has become infinite. My orchestral work is called 'The Titans,' and will give the exhaustive solution of a musical problem that has been begun a hundred times fragmentarily. My symphonic poem does not portray an accidental hero, but all the Titans from Prometheus and Hercules to Faust."

"I presume," I returned to remark, "in general."

"No, quite specially," the composer corrected me. Now he began to play a series of themes: the Hercules motive, the Dejanira, the Augeas, the Lion, the Vulture, the Liver motive, down to the themes intended to illustrate Auerbach's Cellar and the Flea in the Mephisto song.

I found the themes, if not musically valuable, yet partially very characteristic. I could not, however, refrain from asking what he intended to do with this embarrass de richesse.

"Of course, these themes must be worked out musically. I weave them to and fro, I twine them together, I contrast them, all through each other in all allowable combinations; infinite working out must correspond to the infinite program."

"But, Herr Warabieff," I cried, "that must end in craziness! Just think what you are asking when you combine such different themes! Logic will say: 'Here Gretchen cleans out the stable of Augeas. Here Faust's lamulus is consumed in the fire of Prometheus. Here Mephistopheles eats the vulture's liver—it is impossible!'"

"You talk to me of logic," he sneered, "as if program music had to make terms with it! Is it logical that in Saint-Saëns' 'Jeunesse d'Hercule' his vices are represented by flutes, oboes and clarinets? Is woodwind more vicious than strings? Is it logical that Hercules in his youth should ascend in flowers to heaven without the music giving him a chance to do some noble deed? Is it logical that in Liszt's 'Faust' symphony Mephisto appears for the first time after Faust and Gretchen have already come to terms? In all this literature is there anything logical and reconcilable with stated facts? If I have the courage of my consequences and carry out to the very end the inner contradiction, what law of art will forbid me? None, I say. I am sure of my success, as everyone is who carries a principle out to the end. Think of the prognostication which I make to myself and the world of art here in this region of clouds, 'I am the coming man!'"

"You may be right," I said, while I invoked in silent prayer every conceivable fiasco on his work. "Many indications in fact point to this, but music must open this last door, after the others have been either used too often or else bolted. At present I beg mercy. I cannot follow your remarks with sufficient attention; I am, to speak the truth, rather tired."

I went back to bed. But it was written in all the stars that I should find no rest, for after a brief period I again heard music, this time in long drawn horn tones. O, this Russian! Clearly he was ready with the instrument and was trying the fanfare parts of his heroic tone poem, Whence could he have got the instruments?

Here, however, reality asserted its rights; a genuine Alpine horn roused us with a very real tooting for sunrise. Down stairs I met my neighbor, who told me he had slept without interruption all night. I confided to him my dream. "You have dreamed all wrong," he replied, "for in the first place I only compose after breakfast, in the second place I never bother with symphonic poems. At present I am writing a comic opera."

I climbed the highest point of Pilatus, the Tomlishorn. The morning breeze blowing around the mountain slopes chased away the memory of all program music troubles, and in its rushing I felt a presentiment of the eternal symphony which, as the poet says, can only be heard on the mountains.

#### Caroline Gardner Clarke.

MISS CAROLINE GARDNER CLARKE, soprano, of Boston, has prepared a program of lyrics by Robert Browning, set to music, in which she will have the assistance of Mrs. Alice Kent Robertson, dramatic reader.

The songs selected are "A Woman's Last Word," "One Way to Love," "Appearances," "My Star," all of which are unpublished; "Summum Bonum," "Ah! Love But a Day," "Apparitions," "Years at the Spring" and "Good to Forgive." These have been set to music by Clara Kathleen Rogers. That the setting of these songs is all that can be desired we quote the testimony of a contemporary musician:

"A set of songs by Clara Kathleen Rogers, to words by Robert Browning, are striking in their bold construction and dramatic intensity. Throughout these songs there is the strongest relation between words and music. In fact, everything is sacrificed to that, and the singer who looks for easy effectiveness will not find it. The sweeping sorrow and disappointment of 'Ah! Love But a Day,' the triumphant joy in 'The Years at the Spring' are well contrasted with 'Summum Bonum,' as delicate and dainty as gossamer. In 'Apparitions' the composer vividly expresses the breaking through of light on doubtful or bitter conditions. 'Good to Forgive,' from 'Pisgah's Lights,' is in a stirring, militant vein. 'Appearances' is keenly ironic, with a splendid stormy climax. 'My Star' and 'A Woman's Last Word' are original, graceful and expressive."

It is intended by Miss Clarke to give these Browning recitals before literary clubs, Browning societies, lyceum courses and in drawing rooms.

Miss Clarke has a soprano voice of great power, and sings in a grand, broad style. As a critic in the Boston Transcript said: "She has brains, schooling and musical sense," three requisites not too common in singers, but which go far to make success.

Another critic—Boston Gazette—said: "It is always a pleasure to hear Miss Clarke, for, in addition to her beautiful voice, her work shows evidence of rare intelligence and the rarer feeling that instinctively reaches the very heart of the works she sings."

At the recent entertainment for the Women's Clubs Miss Clarke sang a group of Madame Hopekirk's songs with much effect, receiving such hearty applause that she was obliged to repeat one of them.

Miss Clarke has a suite of rooms at Trinity Court, where she works and teaches and makes her home. Her life is a busy one—busy, but congenial, for her heart and soul are in her work.

#### Helen Gilmore.

A newcomer to New York is Helen Gilmore from Pittsburgh, with the indorsement of the press of the various cities in which she has sung. Mrs. Gilmore studied with Wm. M. Stevenson in her native city—and it is not too much to say that to the training she received from him she owes much of her success. Mrs. Gilmore has a dramatic soprano voice.

She achieved a great success at one of the Western Saengerfests, where she sang an aria from "Robert le Diable." "The richness and purity of Mrs. Gilmore's superb soprano could not have appeared to better advantage than in this aria. Her delicacy of expression, accompanied by the touch of the dramatic was extremely pleasing, as was plainly indicated by the enthusiastic applause that followed her singing."

Of her singing at a concert in Carnegie Hall, Pittsburgh, THE MUSICAL COURIER said:

The music of this psalm was written expressly for Mrs. Gilmore, who sang it con amore. It is a brilliant setting for her rich soprano voice, which she used to excellent advantage in all her work, the trio from "Ernani," "Elizabeth's Prayer" and in this psalm. Mrs. Gilmore has the temperament of an artist, sings with purity and breadth, and it is expected that she will at no distant day be heard on the concert stage. Her singing of "Elizabeth's Prayer" was a beautiful piece of work that would have reflected credit upon many well-known soloists. In a pupils' recital it was far above the usual.

The most pronounced success of last season:

ALEXANDER



SILOTI

The GREAT RUSSIAN  
PIANIST.

DIRECTION

CHAS. F. TRETBAR,

Steinway Hall, New York City,

Or the HENRY WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.

## How to Listen to Music.

H. E. KREHBIEL, the erudite music critic, held the exclusive attention of a large and thoughtful audience in the Lyceum Theatre for nearly two hours Tuesday afternoon of last week, while he sustained a thesis on "How to Listen to Music."

Mr. Krehbiel's ability as an analytical writer on music is so unquestioned, his general scholarship so ripe and accurate, his acquaintance with musicians and audiences so intimate, his experience as a concert-goer so long, that no one is better qualified than he is to tell people how to listen to music. A trained listener himself, Mr. Krehbiel knows, and did not hesitate to assert in his prefatory talk, that the capacity to hear music as it should be heard, that is, intellectually, implies the possession of higher talents than those possessed by the average singer or instrumentalist.

This somewhat startling proposition will no doubt be challenged by those who sing or play, but the lecturer will be sustained by those who have given the subject deep study. Mr. Krehbiel argued by analogy, referring to the inability of certain persons to see the beauties of nature lavishly spread before their eyes. Tourists who have climbed the Alps and been brought in contact with glorious scenery were insensible to its beauty and failed to retain any definite impressions. Persons are accustomed to listen to music and after the performance cannot tell what they have heard, cannot explain what has given them pleasurable emotions. Such persons, having ears, hear not; and yet can perhaps discuss intelligently other arts. The admirer of a painting is usually competent to point out the excellences which excite his admiration, and the lovers of literature can analyze the writings they enjoy. The lovers of music, however, seem to glory in their ignorance. "And yet," declared Mr. Krehbiel in this connection, "the ability to listen to music intellectually as well as emotionally, to take the same rational enjoyment in it that is taken in the other arts, is not very difficult."

And here the lecturer illustrated this point by means of a little creole melody, which he dissected and then reconstructed, explaining as he went along its melodic structure. He held that it was no more difficult to analyze this melody than the Fifth Symphony of Beethoven. "In some respects it is easier," said he; "especially as each hearer is at liberty to interpret it for himself and to keep his interpretation to himself and not make it a matter of public report."

Mr. Krehbiel then considered the symphony. The orchestra, under Sam Franko's baton, played certain sentences containing the germinal thoughts of the work. He contended that a unity of purpose runs through a symphony

like a golden thread in a piece of tapestry. He argued strenuously for such an interpretation of a symphony as will show its beauties as a whole, and not as if it were a succession of unrelated movements. The lecturer's exposition of the thematic beauties of the Fifth Symphony and his analysis of its musical content were lucid and forceful, the orchestral illustrations adding much to the interest of his talk.

Mr. Krehbiel is a master of nervous and idiomatic English and dresses his thoughts in faultless verbal attire. His diction is as elegant as his reasoning is cogent, and his manner is that of the dignified scholar. He exemplifies delightfully the truth that scholarship and pedantry do not necessarily go hand in hand; that a man may be learned and yet fascinatingly genial.

## Hofmann Detroit Concerts.

The three annual or the annual three concerts this season, given under the auspices of Alfred Hofmann, in Detroit, present Madame Gadske for the first concert, already given; Mrs. Josephine Jacoby, the contralto, for the second, in February, and Madame Nordica for the third, in April. They are among the important musical events in that city.

## A Notable Concert for Charity.

The annual charity entertainment in behalf of the St. Mark's Hospital will take place next Friday evening in the Metropolitan Opera House, and will consist of a grand operatic concert under the direction of Emil Paur, who, with his largely augmented orchestra, assisted by the well-known soloists Charlotte Maconda, soprano; Mme. Schumann-Heink, contralto; Leontine Gaertner, violoncellist; Richard Burmeister, pianist, and others, will interpret a program of rare excellence. The entertainment committee, consisting of Dr. Carl Beck, chairman; Maximilian Ruttenau and D. McLean Shaw, make an earnest appeal in behalf of the board of managers of the hospital for aid and support to replenish the depleted treasury drained by the purchase and equipment of the adjoining building, 179 Second avenue, which was needed to supply the increasing demands of the district in which the hospital is located. No sooner was it ready for use than all beds were occupied by the poor sick of the district or the sick and wounded soldiers of our army.

Seats are now on sale at the box office of the Metropolitan Opera House, and contributions may be sent to the hospital, addressed to D. McLean Shaw, treasurer, 177 and 179 Second avenue.

## Martin Luther Choral Society.

An enjoyable concert was given in Chickering Hall last Thursday night by the Martin Luther Choral Society of New York. The following singers and instrumentalists assisted: Mrs. F. Ward, soprano; Miss R. Campbell, alto; Henry F. Savage, tenor; A. Hiller, bass; Hans Kronold, violoncello; H. Klingensfeld, violin; William H. Norton, organist; Frank E. Ward, pianist. This was the annual concert of the society, and a large audience was attracted.

The officers are: The Rev. Otto Graesser, president; Henry F. Rasmeyer, vice-president; J. Kretschmar, secretary; J. Luckner, treasurer; K. E. Richer, archivist.

In the chorus there were forty sopranos, forty-eight altos, twenty-eight tenors and thirty basses.

Paul Luebker, the conductor, wielded the baton with grace and firmness, and held the singers well in hand. The chorus work was spirited, yet smooth, and the volume of tone that emanated from the throats of the 150 singers was sufficient to completely fill the hall.

Below is the program, which was gone through without hitch or omission:

Ein feste Burg ist unser Gott.....	Bartmuss
Chorus of M. L. C. S.	
Contralto solos—	
Es blinkt der Thau.....	Rubinstein
Lend Me Your Aid.....	Gounod
Miss R. Campbell.	
Organ solo, Sonata in D minor (first movement).....	Guilmant
Wm. H. Norton.	
Soprano solo, Die Loreley.....	Liszt
Mrs. Frank E. Ward.	
Violin solo, Zigeunerweisen.....	Sarasate
H. Klingensfeld.	
Das zerbrochene Ringlein.....	Glück
The Merry Miller (from Rob Roy).....	DeKoven
Quartet.	
Mrs. Frank E. Ward.	Miss R. Campbell,
Henry F. Savage,	A. Hiller.
Abschied hat der Tag genommen, à capella.....	Nessler
Chorus of M. L. C. S.	
'Cello solo, Souvenir de Spa.....	Servais
Hans Kronold.	
Baritone solos—	
Es war ein Traum.....	Lassen
Frühlingsglaube.....	Schubert
Night Song.....	Harris
Otto Luebker.	
Trio—	
Andante.....	Mendelssohn
Scherzo.....	Mendelssohn
H. Klingensfeld, Hans Kronold, Frank E. Ward.	
A Vision.....	Nentwich
Chorus of M. L. C. S.	

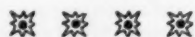
# AMERICAN SINGERS

who go **ABROAD** to study for the **STAGE** will save **Time** and **Money** by applying to the

## International School of Opera in Paris.

Founded by the **AMBROSELLI AGENCY**,

and pronounced by Musical Authorities to be **superior to any European Conservatory.**



Instruction in **Voice Culture, Acting, French Language, Diction, Solfege, Ensemble, Classic and Modern Repertoire in French, Italian and German** by **Eminent Teachers.**

### LESSONS EVERY DAY.

The **Artistic and Singing Department** under the **Personal Direction** of

**Madame PAULINE VIARDOT-GARCIA,**

assisted by the able exponent of her method,

**Mademoiselle MATHILDE DE NOGUEIRAS.**

Instruction in **Acting** given on the **Stage** of the **Theatre Lyrique**, which is the property of the **AMBROSELLI AGENCY.**

**EVERY MONTH PUBLIC PERFORMANCES with ADVANCED PUPILS.**

... **TERMS MODERATE.** ...

To facilitate the study of the **French Language** a special **Pension**, where no other than **French Conversation** is allowed, is placed at the disposal of the **American Pupils** at a reasonable price.

### AN EXTRAORDINARY ADVANTAGE,

not within reach of any other Teacher or Conservatory, is the fact that, owing to the **exclusive control** of various theatres by the **AMBROSELLI AGENCY**, talented pupils, who will have completed their artistic education under its auspices, will be sure to receive **paying engagements** with **leading Opera Companies.**

For more particulars apply to

**AMBROSELLI AGENCY,**

7 & 9 rue Chabanaïs, or

**Theatre Lyrique (Galerie Vivienne)**

— **PARIS.**

Circulars May be Had on Application to "THE MUSICAL COURIER."





CHICAGO OFFICE MUSICAL COURIER,  
224 Wabash Avenue,  
November 19, 1898.

MUSIC, like some medicine, we Chicagoans are obliged to take in small doses; our constitutions, minds, diaphragms or whatever earthly absorbent takes in the musical matter, recoils at the thought of more than one event concurrently. Therefore the opera is left in undisputed sway and all other music is still in the great unknown. Upon this matter of music, many are the opinions, and no subject probably is open to more divergence. What one critic praises, his confrère damns. It all depends upon the amount of bias with which the subject is viewed.

For instance, I, in my benightedness, after having heard opera in most of the European capitals, may think the visiting company extremely good, and the next person who comes along and is provincially hypercritical, flouts it with the glaring impudence of the fool who always gets the better of the angel. Hey, presto! Such is the value of criticism!

And while opera is here checkmating all other musical attempt, the average Chicago artist looks on and wonders from whence comes the next engagement. Conditions are peculiar in this great city of one million seven hundred thousand inhabitants, the central city for all points of the continent, the wealthiest city outside of New York, the greatest city for commercial progress and the snobbiest city in the matter of art. Time was when with music on a higher plane the few aimed for an artistic environment; but all this changed when the influx came.

From almost every civilized corner of the globe the musician came and continues to come, to find his Mecca here. The cultured, the non-cultured, the genuine and the quack, they all see a field and one of enormous possibilities. But the city is new and accepts them each in turn as a fad until the old-time worker, the conscientious teacher, who has labored unceasingly, finds himself superseded by the man or woman with the new-fangled method.

The competition in Chicago is enormous. There are so many teachers, so many artists, and the amount of public patronage is so small. Few of the older members of the profession have kept pace with the time, being unable to cope with the methods which are pursued, for there is such an almighty grab, such a meanness surrounding the so-called artistic condition in Chicago. An all-pervading commerciality sticks pitch-like on the piano key, the violin string and clogs the larynx. Music in Chicago is a business. Commerciality defiles it to the core. So there is small wonder that those students who can afford to shake the dust of Chicago, do so with good will and betake themselves where musical art is not prostituted to such an alarming extent and where an Old World cultivation

reigns. A visiting artist said to me: "It will take generations before a really artistic condition can be known in Chicago. The city is too young to allow of real musical interest."

The condition of things musically being as stated above there are no concerts to report.

Whatever the merits or demerits of the present operatic season from a financial point of view, artistically, musically and as a society occasion, Friday, when "Die Walküre" was given, proved a gala night long to be remembered, and one unsurpassable even where grand opera makes its home, Paris or London.

Every box crowded, every seat occupied, no vantage point that was not over filled, that special night of this season, with its great cast, will live long in the recollection of every fortunate member of the Auditorium's immense audience. Not since Patti was there such a crowd, and then at prices far less than on Friday. The foremost in Chicago's music all had gathered to hear those who were world renowned; the stars of the city's social life were present to see and to be seen, while brilliant costumes and the brightness of an occasion so far in every way beyond the ordinary made a brilliant scene that marks an epoch in Chicago's musical life.

"Die Walküre," with Eames, Nordica and Schumann-Heink, Van Dyk, Pringle, Muhlmans as principals, while the chorus of Valkyries was composed of Madame Meisslinger, Madame Mantelli, Mlle. Djella, Miss Bach and Miss Rudez. Bispham was announced to be of the cast, but we have learned to expect that no performance shall be complete without disappointment from some singer. Bispham having a sudden attack of Chicago climate, was replaced by Muhlmans, who, under the difficult circumstances, did well.

To follow Bispham in the part of Wotan is a task from which any artist might recoil, he has made it so strong; Muhlmans displayed a fine voice and in parts was powerful, but again it can be said that he scarcely realized the climaxes, and the scene between Wotan and Fricka would have been weak but for the magnificent acting and sustained dramatic power of Schumann-Heink.

In Van Dyk all the artist of ten years ago remains, and has increased in power, but the voice is not what it was when I heard him eight years ago in Paris, when he sang "Lohengrin" to an audience whose anti-German prejudices were forcibly restrained.

Eames and Nordica, evidently inspired by the obvious enthusiasm, rose to great heights, each in her respective way.

The note or several notes of discord could be found in the orchestral accompaniment under the direction of Herr Schalk, who frequently failed entirely to grasp the necessities of the score; at times the orchestra dominated to such

an extent that the singers were unbearable. The "Ride of the Valkyries," as given by Herr Schalk, was not comparable with that lately heard from the Chicago Orchestra, under the direction of Theodore Thomas.

Further than this it is not necessary to enter into minute details; whether each singer sang on the key or off the key, they they all do both a times; singers at times are reedy, at times they are not; but if ever the dramatic and vocal possibilities of the great music tragedy were nearly realized surely it was last night at the Chicago Auditorium with an exceptional cast in Wagner's "Walküre."

\*\*\*

Mr. Hannah will be absent from the city January 19; therefore the date of Mr. Sherwood's second recital will be January 12.

The dates of the series will be December 15, 8:15 P. M.; January 12, 2:30 P. M.; February 16, 8:15 P. M.; March 23, 2:30 P. M.

The first and second programs are as follow:

DECEMBER 15, 1898—8:15 P. M.

Waldstein, Sonate in C, op. 53 (L'Aurore). . . . . Beethoven  
Preludes in A major and B flat minor, op. 28, Nos. 7 and 16. . . . . Chopin  
Fantaisie in F minor, op. 49. . . . . Chopin  
Scherzo in B flat minor, op. 31. . . . . Chopin  
Carnival (Scènes mignonnes sur quatre notes), op. 9. . . . . Schumann  
\* Secret d'Amour (Dialogue), op. 32. . . . . Klein  
\* Toccata in C minor (from Suite, op. 30). . . . . Foote  
\* Autumn, op. 15 (new). . . . . Sherwood  
\* Polonaise in A minor, op. 1. . . . . Days  
Etude on False Notes in C major. . . . . Rubinstein  
Fifth Barcarolle in A minor. . . . . Rubinstein  
Staccato Etude in C major, op. 23. . . . . Rubinstein

JANUARY 12, 1899—2:30 P. M.

Organ Fantaisie and Fugue in G minor (arranged for piano by Liszt). . . . . Bach  
Sonate (Les Adieux) in E flat, op. 81. . . . . Beethoven  
Rhapsodie in G minor, op. 79, No. 2. . . . . Brahms  
Novelette in D major, op. 21, No. 5. . . . . Schumann  
Sonate in B flat minor, op. 35 (by request). . . . . Chopin  
Grande Polonaise in A flat, op. 53. . . . . Chopin  
Elfenspiel (Play of the Elves), op. 7. . . . . Heymann  
\* A Study in Rhythm, op. 52, No. 4. . . . . Saint-Saëns  
\* Etude Appassionata in C sharp minor. . . . . Wolff  
Waltz in major, op. 34, No. 1. . . . . Moszkowski  
Tarantella (Venezia e Napoli). . . . . Liszt

The works marked \* are, it is believed, played for the first time in Chicago.

CHARLES W. CLARK.

This distinguished baritone will give a song recital at Toledo next Wednesday. Mr. Clark also sings at Columbus, Ohio, in "Olaf Trygvasson" Thursday, and December 15 and 16 at Oberlin.

\*\*\*

Mr. Hannah, who is rapidly making a name as a successful manager, has booked W. O. Goodrich with the Choral Symphony Society, of St. Louis, March 23; Miss Mary Wood Chase, for the Beethoven Club, Austin, November 28, and for Delaware early in December.

Mr. Bispham's engagement for a recital at the Woman's Club, was also made through Mr. Hannah, who has lately been appointed Western representative for Sherwood, Sternberg and Godowsky.

Howard Wells will give a piano recital next Wednesday. Mr. Wells plays an excellent program, and I am told is a very capable pianist.

The Liebling Amateurs give a program from the early masters Saturday, November 26. Miss Marshall, Miss Wood, Miss Kramer, Miss Adams, Miss Norris, Miss Jennings and Mr. Heilbronner will take part in the performance.

\*\*\*

Disruption may occur in other musical organizations, but the Liebling Amateurs continue to forge ahead with vim and vigor. The club which is under the immediate patronage of Emil Liebling, is stronger than ever, and numbers among its members some very delightful players, who



FANNIE - - - -

**BLOOMFIELD  
ZEISLER.**

568 East Division St., Chicago., Ill.

**OSCAR SAENGER,**  
Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Mme. de Pasquali, Soprano; Joseph S. Baernstein, Bass; E. Leon Rains, Bass, and other prominent singers now before the public.

STUDIO:

51 East 64th Street, New York.

**Edward MacDowell,**  
PIANO RECITALS.

Tour from January 30 to March 1, 1899.

For terms, dates, etc., address care

L. JUNG, Music Publisher,

41 Union Square, NEW YORK CITY

contribute not a little to the current events of the city. Success invariably attends the programs by the most talented of Mr. Liebling's class at the afternoon recitals given every two weeks during the season. These recitals are excellent in many respects.

They tend to inspire confidence in the student, and to encourage to better advancement as the competition is stimulative without being wearisome. Apart from the Liebling Amateurs Club, which, by the way, received special commendation at the World's Fair, the most advanced pupils of Mr. Liebling make at some time during the season their initial public performance in a series of piano recitals given in Kimball Hall, the first of which was given two weeks ago.

The second program is announced to be performed by Homer Grun and S. Heilbronner, who will have the artistic assistance of Miss Grace Ensminger, violinist, and will take place November 30, at 8 o'clock.

Monday next a Rubinstein program will be played by Miss Mamie Sherratt, Mr. Wells, Mr. Roehrborn and Maurice Aronson. The last named will also give one of his entertaining lectures, his subject being "Anton Rubinstein as Pianist, Composer and Man." Mr. Aronson has always something new to tell, something instructive and interesting, and his lectures are among the educational features of the musical life here.

Miss Marie Carter will sing the songs lately composed by Mrs. Regina Watson, before the Manuscript Society, December 1.

FRANK KING CLARK.

This young artist is possibly the most promising of all the newer comers. His engagements have multiplied themselves immensely. Especially has he been successful in securing re-engagements from the work he accomplished last year. For the next few months his bookings have been growing steadily. November 22 he sings at the Art Institute, Chicago, in "Persian Garden; December 1, Union League Club; December 3, return engagement, Calumet Club; December 12, "Messiah," Champaign; December 19, "Messiah," Apollo Club, Chicago; December 29, Choral Symphony Society, St. Louis; January 3, Union City, Mich.

\*\*\*

A recent letter from Berlin says: "If I do not get what I want in Paris, where I am going shortly, I shall return to Chicago and study with Mr. Baird again. I suppose by this time the pupils are flocking to 34 Monroe street."

This comes from a young singer who a few months ago went to Europe and made an unmistakable success. Formerly a pupil of Frank T. Baird and acknowledging his indebtedness to this Chicago teacher, he is not afraid to say that in the matter of voice placing, coaching and interpretation Mr. Baird can vie with the European masters.

QUINCY.

The music at the Congregational Church for the next month will be devoted each evening to a composer of prominence as a church writer.

Last Sunday the composer was Dudley Buck, and next Sunday will be Harry Rowe Shelley.

Mr. Walter Spry is organist and choirmaster.

Miss Grace Hiltz gave an interesting song recital Tuesday evening in the parlors of the Newcomb Hotel: Miss

Hiltz is the possessor of a clear, high soprano voice, and showed herself a well trained singer. She was ably assisted by Mrs. Laura Short, Messrs. Walter Spry and Walter Schultze.

Members of the Quincy Conservatory of Music faculty, Miss Adams, Mr. Spry and Mr. Schultze will give a concert in Payson Thanksgiving evening.

BEROLINENSES.

\*\*\*

At the second concert of the Spiering Quartet on Tuesday evening, November 29, the Dvorák G major quartet, op. 106, will be performed for the first time in Chicago. A novelty of such importance should be instrumental in filling University Hall. The assisting soloist for this concert will be announced later.

Holmes Cowper, the admirable young tenor, has recently sung in the Northwest of Canada, Toronto, Niagara Falls and Port Hope. His work was evidently well regarded, as he is re-engaged to sing "The Messiah" at Toronto. He will also sing in "The Messiah" at Evanston and at Ravenswood on St. John's Eve. Mr. Cowper has also engagements with the Louis Institute Choral Society, of which Mr. Clippinger is director; two concerts at Toronto, one at Saginaw, Mich., and Lincoln, Neb.

Following are some of the criticisms which Mr. Cowper has received:

Mr. Cowper's voice is clear, sweet and easily produced; his enunciation remarkably good—not a word being lost—and his style honest, unaffected, and far from "faking" of all kinds. His singing of oratorio selections is after the regular English school—correct, clear cut and satisfying—and his ballads are charming examples of refined vocalism. His tones are held steadily, and "tapered off" when necessary with unusual ease and beauty. His phrasing is intelligent and his breath control, as evidenced particularly in "Every Valley" ("Messiah"), quite uncommon.—Town Topics, Winnipeg, October 29, 1898.

As an oratorio singer Mr. Cowper is excelled by few in the United States. \*\*\* What a remarkable power of breath control he has got! Mr. Cowper excelled in the Händelian numbers, the recitative "Comfort Ye" being beautifully sung, followed by an artistic version of the great polyphonic aria "Every Valley."—Tribune, Winnipeg, October 22, 1898.

"Murmuring Breezes" (Jensen) was as good a piece of tenor vocalism as has been heard in Winnipeg in many a day, and the encore it brought was most hearty.—Free Press, Winnipeg, October 22, 1898.

Mr. Cowper is a pure lyric tenor, and appeared to best advantage in his ballad singing, which showed a delicacy of phrasing and a thorough mastery of technic, as enjoyable as it is rare.—Saturday Times, Brandon, October 29, 1898.

\*\*\* One of the sweetest voiced tenors of the American concert stage.—Free Press, Winnipeg, October 24, 1898.

\*\*\*

There has been nothing between opera and vaudeville, and the Great Northern and the Masonic Temple have both offered good entertainment. The Thanksgiving program at the Great Northern commencing to-morrow will be the best vaudeville performance offered under the direction of Messrs. Tate and Salisbury.

The bill is headed by Mr. and Mrs. Edward Milton

Royle, who are well remembered as stars in the legitimate drama by all theatregoers. They will be seen in a condensed version of their comedy success "Captain Impudence." The next on the program is Sig. Del Puente, who has so often been seen here as the leading baritone in grand opera. The three Avolos, said to be the best instrumental musical team in vaudeville, are also one of the features, and the three sisters MacCarte, sensational air performers, who have made such a distinct hit this week, remain for one more week, and so does Diana, the queen of mirror dancers, whose fire dance, presented during the past week, is beyond a doubt the most weirdly beautiful and gorgeous effect ever shown by any dancer in this line. Aside from these there are several other star acts.

David Bispham will give a song recital before the Amateur Musical Club, to which the public will be admitted, at University Hall, Fine Arts Building, 203 and 207 Michigan avenue, Friday, November 25, at 3 o'clock. Tickets to be had at the door.

This evening W. H. Sherwood gives a piano recital at St. Mary's School, Knoxville, Ill.

The excellent "Conservatory Quarterly" contains much interesting matter. Among other articles I find one by Gertrude Hogan Murdough. It was a lecture given some time ago, and which Mr. Summy published. I now reproduce it by permission of Clayton F. Summy:

MUSIC STUDY—PIANO.

Our own sculptor, William Ordway Partridge, has written a most worthy article on "The True Education and the False," which we, as teachers, will do well to read. The time is not far distant when the introduction of pictures and statues will be considered as essential to our schoolroom as are the windows. By thus inculcating a love for art in a child, you will make of him a citizen who will help to embellish your cities, making them, like Athens, Venice and Florence, beautiful forever. If a child hates mathematics and loves to build, you can soon make it clear to him that in order to build anything that will endure or be sightly in the eyes of his fellows, he must have an idea of proportion and an idea of the relation of one thing to another. Let us learn to look upon every child's face as a possible Shakespeare, Michael Angelo or Beethoven. If the child hates mathematics and loves music, a sympathetic leading on will show him that, to produce the music he loves, he must know something of mathematics. With the incentive ever before him, the child would be constantly stimulated to work.

In applying this illustration to the condition in musical life, there seems to be the same lack of incentive to study, particularly with older pupils. If one could be shown that before he can execute he must know what he is going to produce, and then how to accomplish it, and that such a demand would be made upon him mentally, there would be an increase in study and increase in practice. Even today it is not uncommon for a pupil (who has perhaps played all of the Beethoven sonatas) to answer when asked the question, "Do you study the music before going to the piano?" "What do you mean? How could I study a piece without trying it on the piano to hear how it sounds?" Or perhaps this threadbare phrase: "You can't learn to play the piano by studying notes." In fact, one of our well-known musicians said to a young lady (when

## S. FISCHER, MUSICAL AGENCY

Manager for the RICHARD ARNOLD STRING SEXTET. Write for terms and dates.

19 East 14th Street, New York.

PROGRAMS AND ENTIRE MANAGEMENT, WITH BEST ARTISTS, FURNISHED FOR ORATORIO, CONCERTS AND MUSICALES FOR LESS MONEY THAN ANY OTHER AGENCY IN THIS COUNTRY. ARTISTS FURNISHED FOR GRAND OPERAS AND OPERATIC CONCERTS.

GEORG

LIEBLING

The Great Pianist.

In America Next Season.

Information regarding Engagements may be obtained by addressing MR. N. VERT, 8 Cork St., London, W.



Court Pianist to H. R. the Duke of Saxe-Coburg and Gotha.



he questioned her as to her mode of practicing Bach, and she told him that she memorized every note before going to the piano, getting the relation between the eye, the ear, the fingers and the keyboard): "If you studied Bach like that for ten years you could not play it. What you must do is to practice, practice! that is the way to learn to play." This is the way the majority of pupils study, consequently the returns are very small for the vast amount of money expended annually on music.

J. H. Hahn, of the Detroit Conservatory, says: "To practice a passage before it has been carefully laid under the fingers, its musical and technical contents comprehended and completely memorized, is an idle waste of time and energy. If the faculty of memory is at fault, cultivate it. Blank music paper is cheap. If unable to write the passage to be practiced, it is positive evidence that the thing is being gone at wrong end foremost."

It seems we have yet to learn the meaning of the much abused word, music. If music is the expression of thought, should that thought not be comprehended before the fingers can produce it? Julius Klauser, in one of his interesting lectures, said that the ordinary student takes a new piece of music, goes to the piano, and says: "Mr. Piano, I know you are a very mechanical instrument, composed of wood, metal and ivory; but I want to hear this piece, and can't unless you give it to me."

Now a few words on teaching material: So many books have been written that do not touch upon the real difficulties in scales, arpeggios, &c. For instance, we see in the much used Lebert and Stark method the first scale exercises, bringing the rhythmical accent each time on the thumb, which exaggerates the difficulty, as the thumb is always too loud in scale playing. I can only say that the writer had no conception of the seat of the difficulty of the scale. In the same Lebert and Stark we find the arpeggio of the common chord written in triplets, thereby bringing the accent on the thumb. Extraordinarily enough, the same error is found in the arpeggio of the chord of the seventh, which is written in groups of four sixteenths, and in this way preserves the fault in the highest degree at the weakest point. If we use such books we hinder our pupils.

Returning to the subject of thought in practice, someone may say: "This thinking process is all very well as a theory, but tell me, how would you teach a pupil to study that way?" It is not so difficult. We must first remove the obstacles. It is necessary to gain the interest of the parents.

Even in this progressive age it is hard for the parents to consent to allow their children to think music. Time is too limited for study. What they most desire is the end; they rarely consider the means. When the mother will make the sacrifice and come to the lessons a few months, then the path of the teacher is made easier. Firstly, the pupil must learn the key and time, then memorize the first phrase, or a few measures, so that he can repeat

the notes without hesitation—give their value, rests, fingering, &c. Then, before he goes to the keyboard, the teacher must discern whether the pupil hears the phrase or if it is simply eye memory.

The teacher may play the phrase, not allowing the pupil to see the keyboard or notes, and substituting some false pitches. If he has heard the true pitches when memorizing, he will quickly hear the mistakes, and correct them. If not, it must be studied again and again.

There cannot be absolute knowledge without the hearing. One can never have perfect freedom unless he hears the music all about him—in the house, on the street. Whenever he wishes to remember a composition he must not only be able to write the notes, but also hear the tones. Someone may say, "We know that," but how many of us instill these precepts into the minds of our pupils day by day? A pupil aptly remarked, "It takes strength of character to study music;" and I will add, "it takes greater strength of character to teach music;" for with the few years most pupils devote to it the rushing through a prescribed course, one must, indeed, need a higher power than his own to help him to heed the Golden Rule. Young pupils are soon converted to the right way, but those who have false ideas are slower to accept what seems to them an impossibility. If you can succeed in having a pupil study and memorize one piece before playing it, half the battle is won. He soon learns that if he studies when using his fingers on the keyboard, he will at the same time be memorizing.

I have not touched upon the subject of harmony and analysis, which every thinking teacher realizes is a necessity and of paramount value in memorizing. Not to know the chorus would be like knowing the alphabet but not being able to form words. When one believes that a musical phrase is the expression of a thought, then it will only be a question of time when he will believe that to play any composition he must be able to think that composition as a whole without the aid of the piano. When this idea is given to a pupil he looks very incredulous, but demonstration of this truth proves its stability; and older than Christianity is this bit of wisdom from Confucius: "To know that we know what we know, and that we do not know what we do not know—that is true knowledge. When one man has reduced a fact of the imagination to be a fact to his understanding, I foresee all men will at length establish their lives on that basis."

To the thoughtless pupil it does look like useless work to study a composition before playing it, and consequently he says: "I would never get a piece learned that way; it is too slow;" and so he hurries and worries through, and wonders why, after five years of practice, he is still unable to control his fingers. When we learn that "Velocity depends not alone upon the fingers, but on the mind," we will have more study without the aid of the

piano, and—quoting from Spencer—"a search for truth, not victory; for when the former is the goal, the latter will always be reached."

In conclusion, I would like to read a few lines that have been a help to a friend who formerly hurried and worried over her music. The bit of paper is pinned above her piano, and to it she refers all anxious seekers for the truth.

## REVOLT.

"I said to Work and Weariness one day,  
My years, I know, are mortgaged deep to you;  
Your stern commands I must indeed obey,  
For life itself requires me so to do;  
But Hurry and harsh Worry, your near kin—  
My soul revolts from their companionship.  
No sweet repose, no tranquil grace may win  
A place in lives held fast in their rough grip;  
Apart from them my life henceforth shall be.  
Work paused and heaved a sigh, relieved and deep;  
A cloud swept off, that veiled his dignity;  
While Weariness not harshly looks at me,  
But lightly flies with dear and quiet sleep,  
And Leisure's flowers are in the field I reap."

—GERTRUDE MURDOUGH.

Some very little people of the Chicago Musical College showed at a matinee to-day that the work in the children's

**HUGO HEINZ,** The...  
English  
Concerts and Song Recitals. Baritone.

Address: The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.

**GWYLM MILES,**  
Baritone.  
Concerts, Oratorios, Musical Festivals.

For terms, dates, etc., address  
THE HENRY WOLFSOHN MUSICAL BUREAU,  
—131 East 17th Street, New York.

DECEMBER AND JANUARY.

**Leonora von Stosch,**  
VIOLINIST.

WOLFSOHN'S MUSICAL BUREAU.

**ADELE  
AUS DER OHE,**  
CONCERT PIANISTE.

Worcester Festival and First New York Philharmonic Concert.

Address The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.

**CÉCILE LORRAINE,**  
PRIMA DONNA SOPRANO.

Concert, Oratorio, Opera.

For Terms, Dates, &amp;c., address

The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.

**BLANCHE MARCHESI,**  
(Daughter of the renowned singing teacher  
Mathilde Marchesi).

Concerts and Song Recitals only.

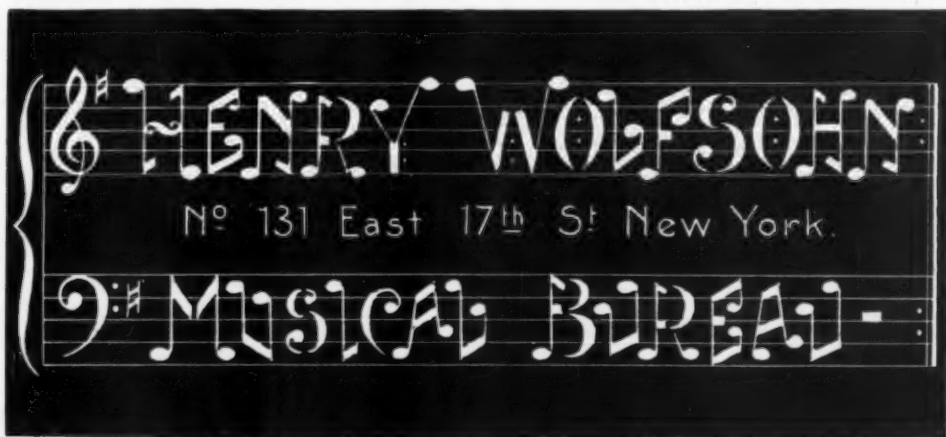
Address The Henry Wolfsohn Musical Bureau,  
131 East 17th Street, New York.

**KATHARINE FISK**

Concerts, Musical Festivals,  
Oratorio, Song Recitals,

FOR TERMS DATES, ETC.,

The Henry Wolfsohn Musical Bureau.  
131 East 17th Street, New York.



**...MADELINE SCHILLER,**  
The Eminent Pianiste.

Address:

The Henry Wolfsohn Musical Bureau,

—131 East 17th Street, NEW YORK.

department is on the same high plane as distinguishes all the other departments. Elocution, piano and violin playing were heard with evident delight by numberless relatives of the youngsters, who one and all did remarkably well. Especially is this true of the little reciters, who have been really beautifully trained by Mrs. Lillian Woodward Günkkel, of whom I shall speak at greater length next week.

FLORENCE FRENCH.

#### George Tyler's Recital in Duluth.

George Tyler, who ranks high as a tenor singer, and whose work in oratorio has been referred to frequently in these columns in laudatory terms, is giving a series of song recitals in Duluth, Minn. In the last one, in which he was assisted by his talented wife, this program was given:

Oratorio, Messiah.....Händel  
Recitative, Comfort Ye.....Händel  
Aria, Every Valley.....Händel  
Two songs—

The Sweetest Flower.....C. H. Hawley  
I Only Can Love Thee.....C. H. Hawley  
Canzone Popolare, Non Torno, Italian.....Tito Mattei  
Song in French, Ritournelle.....C. Chaminade  
Song, A Red, Red Rose.....Hastings  
Song in German, Verwelkt.....H. Proch  
Aria from Martha, M'appari.....Flotow

#### Harry J. Zehm's Recital.

Harry J. Zehm, the concert organist of South Norwalk, Conn., has been giving some exceptionally fine recitals in that city. The program of his second recital, October 29, was as follows:

Prelude and Fugue, E flat.....Bach  
Simple Aveu.....Thomé  
Fugue in C.....Buxtehude  
O Come, Let Us Sing.....Mendelssohn  
The Last Man.....Callcott  
Mr. Pepper.

Lamentation.....Guilmant  
Gothic March.....Salomé  
Sonata Pontificale.....Lemmens  
Idyll.....Lemmens  
Pastorale.....Lange  
Thy Rebuke Hath Broken His Heart.....Händel  
Behold and See!.....Händel  
Sound an Alarm.....Händel  
Mr. Pepper.

Nuptial March.....Bossi

In the course of a long notice the Norwalk *Evening Sentinel* said:

Mr. Zehm played with unusual brilliancy the noble "Sonata Pontificale," by Lemmens, arousing enthusiasm by his masterly reading and execution of this difficult number. The beautiful "Lamentation," by Guilmant, was also very effective. Mr. Zehm's command of the technical resources of the instrument and intelligent interpretation of each selection make these recitals a delight to lovers of music.

Mr. Zehm's third recital was given November 3, when this program was gone through:

Prelude and Fugue, Pfingstfeier.....Piutti  
Romance sans Paroles.....Deshayes  
Andante con moto.....Deshayes  
Ave Maria.....Mascagni  
A May Morning.....Denza  
Mrs. Whitney.

Suite Gothique.....Boellman  
Sonata in D minor.....Haynes  
Serenade.....Widor  
Canzone.....Hall  
Storm Fantaisie.....Lemmens  
Hallelujah Chorus.....Händel

Of this the Norwalk *Evening Hour* said:

Organist Harry J. Zehm's organ recital Saturday afternoon was declared by many to have been the best of the series so far. The attendance was large, considering the fact that the matinee drew many. Mrs. L. C. Whitney was soloist.

#### First Carri Concert.

THE first concert this season by the Messrs. Ferdinand and Hermann Carri took place at Chickering Hall Thursday evening, November 10, before a good sized audience. The principal numbers upon the program consisted of Hermann Carri's A minor quintet for piano, two violas, viola and violoncello; Ernst's "Othello" fantasia for violin, three songs by Hermann Carri, arranged for violin by his brother Ferdinand, and the quartet in E flat, op. 47, by Schumann, for piano and strings. Hermann Carri's quintet, which has been highly spoken of in these columns last season, received a splendid interpretation on this occasion again, and was greatly enjoyed by the audience.

Ferdinand Carri was recalled four times after playing his arrangement of Ernst's Fantaisie, "Othello," in which he introduces a cadenza full of enormous technical difficulties, giving the player an opportunity to display his complete power in mechanism on his instrument. The violin transcription of his brother's songs were played by Ferdinand Carri with true sentiment and fine tonal effects.

The concert closed with a capital performance of the Schumann quartet. The Messrs. Carri were assisted by David Papernack, violin Carl Schoner, viola, and Arthur Severn, violoncello.

The concert was in all regards an enjoyable one, and the audience manifested its keen appreciation of the excellent work of the instrumentalists by giving them an abundance of sincere applause. The Carri concerts are always looked forward to with much pleasure, especially by those specially interested in refined and scholarly ensemble work.

#### Reginald Barrett.

Reginald Barrett, student of Guildhall School of Music, London, pupil of Alfred J. Eyre, organist of Crystal Palace, London, is now organist and choirmaster at Saint Thomas' Church, Mamaroneck, N. Y.

#### The New York Manuscript Society.

The fifty-seventh private meeting of the New York Manuscript Society will be held Tuesday evening, December 6, in the rooms of the Transportation Club, Manhattan Hotel, corner of Madison avenue and Forty-second street.

#### Frank E. Morse.

Frank E. Morse, vocal teacher, with a studio in Steinert Hall, Boston, was formerly identified with the New England Conservatory of Music. He has just issued his circular for the current season containing letters from Genevieve Clark Wilson, E. E. Ayres, Pauline A. Durant, Grace Miller, Francis McClure, Mary J. Cheney and Adelaide Newell Colburn, all former pupils, who heartily indorse the instruction they received from Mr. Morse.

Genevieve Clark Wilson's letter is very interesting, showing as it does to whom she gives the credit of her success, and a portion of it is herewith given:

I am very glad of this opportunity to say what I have said so often to others—that I cannot too strongly commend the instruction received under Frank Morse, the teacher to whom I owe whatever of artistic success I have achieved. His method is in every way satisfactory; of this I have every evidence. \* \* \* I have taught it and my pupils have taught it. \* \* \* I can never forget Mr. Morse's earnest, painstaking instruction. Other teachers to whom I have been from time to time, among them Georg Henschel, of London, have invariably approved of my early work. Everywhere I sing I meet with inquiries as to my method, and as a result pupils without end have gone to Mr. Morse.

As I said, I am only too glad to tell of what I owe to Mr. Morse, in whom I have the utmost confidence as a teacher and a man; he is ever a firm friend to his pupils.

Very sincerely yours,

GENEVIEWE CLARK WILSON.

#### Some More Sauer Anecdotes.

TO a prominent musician of New York who returned recently from Germany Emil Sauer, the eminent pianist, related these stories, which possess exceptional interest in view of his forthcoming tournee through the United States:

"In 1893," said the pianist, "I gave several concerts in Leinberg, and was astonished when at the end of the first concert a venerable, fine looking gentleman, who was the cynosure of all eyes, came upon the platform and kissed me most fervently before the audience, exclaiming, 'You are the greatest Chopin player I ever heard; the only one on which the mantle of Chopin has fallen.' It was Carl Mikuli, the favorite pupil of Chopin, and well-known editor of his works, who paid me this compliment. Besides the great many attentions from women, there is one especially touching I remember. For nearly five years I have received from London continually the most precious presents, and all my efforts to find out the giver have been in vain, all parcels being given to the post in all different parts of London. I call this way of giving a most unselfish one."

\* \* \*

"A Hungarian Countess followed me for eight years from town to town. A few years ago I arrived in Vienna a few hours before my concert and was astonished to find at the Hotel Bristol hundreds of letters, not only from musicians and the press, but also from wealthy people asking tickets for my concert. The key to that riddle was quickly found out. The rather eccentric Countess (one of the greatest professional beauties) had bought up the whole concert, and when I appeared on the stage I found her sitting alone in a big armchair in the immense hall. Never mind, I played better perhaps that evening than ever before. Then a few days later, when I had to repeat the program before a crowded audience, another case, which even Hanslick mentioned in an article in the *New Freie Presse*, was that a lady belonging to the highest aristocracy was forgetting herself so far as to fall down on her knees on the platform and to scream out for a kiss. I have taken this attack easier. Then another one in Moscow, where the delirious public has torn me out by force from the artist room and I found myself suddenly pressed in such a crowd that I was nearly suffocating. Then a couple of wild enthusiasts took me by the shoulders and a regular lawn tennis began. The feeling when I found myself to feet high in the air was most uncomfortable."

\* \* \*

"On my way from Constantinople to the Kanbeasus our steamer, a small mercantile ship from the Austrian Lloyd, was overtaken by a terrific storm, so we were delayed thirty-six hours. I and my secretary were the only passengers on board. The vessel carried a big cargo of corn destined for all the different harbors on the small Asiatic coast. After the third day of our journey the captain told me that we never would reach Batum in time for my concert in Tiflis. Detained by the wish of the Sultan in Constantinople, and already twice postponed, it was hardly possible to disappoint the public the third time. What was I to do? I found a remedy myself. I went on land in Samsun and explained my case to the general agent of the Lloyd, at the same time Austrian consul, and now happened the most extraordinary case. To hear my name was enough for him to give an immediate order to pass all the other ports and to bring me first to Batum. The steamer discharged the goods a week later, after I had already given the third concert in Tiflis. This story has the advantage of being absolutely true, and I call this the greatest success of my life."



**ISIDORE LUCKSTONE,**  
The Accompanist and Musical Director.  
Style, Repertoire, Finish. VOCAL CULTURE.  
PERMANENTLY IN NEW YORK.  
Studio: 836 Lexington Ave., or address  
Musical Courier.

**WIENZKOWSKA**

Sole authorized and principal assistant of LESCHETIZKY  
in America. Teacher and Concert Pianist.

STEINWAY HALL, or 147 West 82d Street, NEW YORK.



**MME. FLORENZA d'Arona**  
PRIMA DONNA,  
The vocal instrument perfected tone by tone. Traditional Grand Opera and Oratorio analytically interpreted and adapted. Famous Cadenzas.  
ORATORIO, CONCERT, ETC.  
Only serious pupils accepted.  
124 East 44th Street,  
NEW YORK.  
Season commenced.



**EDITH J. MILLER,**  
CONTRALTO.  
Oratorio. Concerts.  
RESIDENCE:  
125 East 34th Street,  
New York.

Townsend  
H. Fellows

**CHOIR AGENCY**

501-502  
CARNEGIE HALL



## About Chapman.

AS announced last Saturday in the Lewiston Journal, Mr. Chapman met the presidents of the Western Maine choruses on Monday in Portland. It was our prediction then that the Western Maine Festival would be so organized as to survive death and taxes, and it was practically accomplished.

These deliberations in the various cities of Maine are very important, for the years mean that the next Maine Festival will have a native symphony orchestra, as last year; the preponderance of nays means that the Maine Symphony Orchestra will be a name only. A spring tour of the orchestra will be absolutely essential to keep the orchestra in good playing form for the next festival. The two tours of last season were open secrets of the success of the Maine Symphony Orchestra at the last festival, a success that surprised everybody.

Before leaving Portland Mr. Chapman sent broadcast the following statement of the second Maine Festival finances:

## TOTAL RECEIPTS.

Tickets Bangor and Portland concerts and rehearsals .....	\$12,909.40
Programs .....	904.15
	\$13,813.55
Deficit .....	1,902.47
	\$15,716.02
EXPENSES.	
Salaries of orchestra and artists .....	\$9,107.50
Transportation and hotel bills of artists and orchestra .....	1,664.37
Printing .....	1,547.40
Advertising, agents and general expenses .....	3,396.75
	\$15,716.02

[From the Portland (Me.) Argus, November 12.]

## STATE MUSIC TEACHERS.

## A PLAN PROPOSED BY PROF. W. R. CHAPMAN.

W. R. Chapman may be a visionary dreamer, as some people think, but he frequently strikes a solid fact that is well worth a solid consideration. In fact the majority of his ideas when followed out to their logical conclusion have a good sound basis of sense underneath them. Mr. Chapman, in conversation at the time he was here trying voices for the festival chorus, said it was a sad thing to see how many people with beautiful voices knew nothing more about reading music than a cow does of the tariff or some other equally striking figure of speech. He said he had taken pains to pry into the why and wherefore of this, and had come to the conclusion that the present educational system in this State is deficient in that it does not comprehend the study of the rudiments of music. He says that the old-fashioned singing school of the country has gone out of existence and nothing has taken its place. Music is taught in the schools of Portland, Lewiston and Bangor, and maybe in one or two other places, but in the small towns there is no music in the schools and no singing schools. Mr. Chapman says he had an idea of trying to start a system of singing schools all around the country towns as nurseries for future musical festivals. Then it occurred to him that it would be better to have the study of music introduced into the town schools. And out of this he has evolved the plan of having a State music department as an adjunct to the educational department.

He says that one State superintendent with four assistants could direct and supervise the work, and adds that the result in two years would more than justify the slight expense. Mr. Chapman has broached the plan to a number of prominent and influential public men, and says that they are cordially of the same opinion as himself. He says he proposes to go before the Legislature next winter and to put the plan to them, the result being, as he thinks, that a small appropriation will be voted and a start made for the work.

## "Great Composers and Their Work."

LOUIS C. ELSON.

MANY interesting books have dropped out of the quill ends directed by Louis C. Elson, but the latest, "Great Composers and Their Work," is the best and most ambitious accomplishment of that overworked literary musician and musical litterateur. Mr. Elson has helped to beguile many hours for many readers with his "Curiosities of Music," although certain Boston musical curiosities were never included in that volume, and his "European Reminiscences" had a pleasing effect on professional pessimists. His "Theory of Music" we never studied, for musical newspaper men are supposed to avoid text works, in order not to know too much of the technic of the art, for that might become dangerous to the artist and eventful for the critic, unless, indeed, it be Mr. Apthorp, whose textual work on the Boston Symphony concerts exculpates him from the charge of being an encyclopaedist.

Mr. Elson has the lucky thirteen chapters in his book, and he calls Wagner correctly Wilhelm Richard Wagner, and Schubert, Franz Peter Schubert, and it struck us that music might have had quite a different history had it been Peter Schubert who wrote an unfinished symphony (although he is not the only one), Wilhelm Wagner, who composed the "Eine Faust" overture, never following it with even the Zweite.

We recommend the book. (Boston, L. C. Page & Co., Incorporated), and we refuse to review it on the ground that reviews of books in extenso frequently interfere with the sales of books, particularly when they are favorable reviews, and besides Mr. Elson sent us a copy free of charge, delivered, and it would be rank wrong to reprint a goodly portion of it under the masquerade of a review. There is no dedication of the book, which is quite a disappointment to us.

## Richards-Heidenfeld.

The New York Sängerbund celebrated its fiftieth anniversary on November 15. An excellent program had been drawn up for the concert, and Richard Wolf directed. The piano soloist on the occasion was Mme. Dr. Richards-Heidenfeld.

## Mr. and Mrs. Walter S. Young.

Walter S. Young, the baritone, and his wife, the accomplished pianist, have opened a studio at No. 463 Bloomfield avenue, Montclair, N. J., where they will receive pupils in voice culture and piano playing. They are making a number of engagements for concerts, recitals, musicales, &c., and expect a very busy winter.

## Oscar Franklin Comstock.

Oscar Franklin Comstock recently gave a piano and song recital at Meadville, Pa., with great success. Mr. Comstock has made steady advance in his art, and now is favorably compared with Sherwood, Liebling and Perry. He plays with clearness of technic, breadth of tone and careful interpretation.

Mr. Comstock was assisted by his pupil, Fred Clark Sheparson, the possessor of a superb bass voice, which has been excellently trained. Mr. Sheparson sang, besides other songs, a setting by Mr. Comstock of Edgar Allan Poe's poem, "Thou Wast That All to Me," which was most enthusiastically applauded.

## The Dannreuther Quartet.

THE first of the "evening musicales" of Chickering & Sons took place last Tuesday night in Chickering Hall, and consisted of an excellent program of chamber music by the Dannreuther Quartet, assisted by Ulysee Bühler, pianist. The personnel of the quartet is: Gustav Dannreuther, first violin; Joseph Kovarik, second violin; Otto K. Schill, viola, and Emil Schenck, violoncello. The program was made up of the D major quartet of Haydn, op. 50, No. 6, a composition with which the devotees of chamber music are familiar. It was given a faithful interpretation, the last movement, Allegro con spirito, being played with a captivating dash.

A novelty of Brahms, his quartet, op. 60, in C minor, for piano, violin, viola and violoncello, was the number that excited the greatest interest. It has never been played before in New York, and was therefore wholly unfamiliar to the audience. It is a noble work, which can stand many repetitions without growing stale. It has the traditional four movements, but its structure is unlike most of the standard quartets for piano and strings. The smooth, accurate and spirited way in which it was played showed how thoroughly it had been studied. The piano part was played admirably by Ulysee Bühler. The concluding number was the quartet, op. 136, in A major, Benjamin Godard's latest work.

It seemed to please the audience even more than the two works which preceded it, and so emphatic was the demand for a second playing of the third movement, a sprightly minuet, that an encore was granted graciously. The audience completely filled the hall.

## Rubinstein Club.

In order not to conflict with other dates, it has been found necessary to change the dates of the Rubinstein Club concerts, to be held at the Waldorf-Astoria, this season.

The concerts will be given on Thursday evenings, January 12, March 2 and April 13, 1899, instead of the dates previously announced.

## Minnie Humphries.

Miss Minnie Humphries, the soprano, scored such a pronounced success by her artistic singing with Haase's New Jersey State Orchestra last season that she has been re-engaged for two concerts this season. This young singer is rapidly coming to the front owing to her beautiful, clear soprano voice, which she knows how to use. Following dates are already booked for this season: November 24, Jersey City, N. J.; December 7, Brooklyn, N. Y.; January 12, Nyack, N. Y.; January 19, 20, 21 and 22, Pittsburg, Pa., and vicinity; March 9, Passaic, N. J.; March 30, Sing Sing, N. Y.

Miss Humphries is a pupil of Miss Montefiore, the well-known vocal teacher of this city.

## Concert at Fargo, N. Dak.

Mrs. T. A. Whitworth is one of the progressive Western musicians. With a fine contralto voice she takes part in concerts as a singer, and she is also a trained and successful pianist and organist. She has given six concerts during the past few weeks and on Thursday evening, November 17, gave one of the largest affairs of the season in Fargo. The soloists, in addition to Mrs. Whitworth, were Joseph Baernstein, of New York, and Miss Marian Keller, of Chicago. Ruperts' Orchestra was engaged for the occasion. There was a large advance sale of tickets and Fargo plumes itself upon the fact that Mr. Baernstein sang for them before he appeared in Milwaukee.

## The W. W. THOMAS MUSICAL AGENCY and CHOIR EXCHANGE.

Leading Artists for Concert, Oratorio, Opera.

Rooms 303-304 Carnegie Hall.

Telephone: 959 38th Street.

# BUSHNELL.

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.



MASTER  
**HAROLD ELGAS,**  
Soprano Soloist.  
Concerts and  
Song Recitals.

For Terms, Dates, &c.,  
address  
FRANK G. DOSSERT, Carnegie Hall, New York.



**Chev. Dante del Papa,**

Grand Opera Tenor from Milan, Paris  
Metropolitan Opera House and Dan-  
maroch Opera Company. Vocal and Dramatic  
Teacher with the best Italian  
Method.

References: *Mme. Sophia Scalchi, Mlle. Emma Calvi, Messrs. Jean and Edouard de Reszski, Melba, Plançon, Campanari and Benigni.*

STUDIO: 114 West 34th St. (Rooms 41 and 42), NEW YORK.



**HANS KRONOLD,**  
VIOLONCELLIST.

Concerts, Musicales.

Address:  
MUSICAL AGENTS, or  
**HANS KRONOLD'S STUDIO,**  
132 East 47th Street,  
NEW YORK CITY

**NEW YORK COLLEGE OF MUSIC,**

128 & 130 East 58th Street, New York.

**ALEXANDER LAMBERT, - Director.**

The College offers unequalled advantages in all branches of music. Special department for beginners. Students received daily. Terms, from \$15 upward per quarter. College open the entire year.

**HELENE Laborde Method.**

**MAIGILLE**

VOCAL INSTRUCTION.  
No. 6 East 17th Street, NEW YORK.

**ADELAIDE Soprano.**

**..BEEKMAN..**

19 East 14th St., New York.



WINTERFELD STREET 25,  
BERLIN, W., November 3, 1888.

**C**ESAR THOMSON has been made cavalier of the Order of Saints Maurice and Lazarus by the King of Italy. This is an event of importance, as King Humbert very rarely bestows this order on a foreigner. Madame Thomson has written me an interesting account of how it came about.

Thomson played at the Italian court before the King and Queen. Both were quite carried away by his playing. Queen Margarethe, who is an excellent musician, said: "Je trouve le jeu de Monsieur Thomson aussi profond et divin qu'un poème de Dante" (I find the playing of Mr. Thomson quite as profound and divine as a poem by Dante).

She presented Thomson with a magnificently framed portrait of herself, graced by a charming dedication in her own hand. The King, who was equally enthusiastic, conferred the much coveted order. The affair created a sensation in Italy.

Thomson is having a busy season. He entered upon his new position as first professor of the violin at the Brussels Conservatoire September 1. He has twenty-five pupils at the conservatory, including many foreigners; one of these is a Turk! Thomson has also many private pupils. He has, too, numerous concert engagements in Austria and Hungary. He plays the Brahms concerto with Richter in Vienna.

Sigmund Beel, of San Francisco, is still studying with Thomson. He had been with him more than a year, and has developed the virtuoso side of his playing very much. Beel is a great talent. Among the many American students I have met during my stay abroad, there is not one, whether violinist, pianist or vocalist, that I could compare with him.

\*\*\*

A biography of Joseph Joachim, by Andreas Moser, appeared here yesterday. The publisher is B. Beer. I have just finished reading the book. It contains much of interest, and is a valuable addition to musical literature. This is the first complete biography of Joachim.

Moser is a pupil of Joachim and a teacher at the Hochschule. He writes in a simple, unassuming style. As he says in the preface, he makes no pretensions to literary greatness, yet he has depicted many of the scenes from the life of the great violinist with much charm. I read the book with great interest.

The book contains six important divisions, (1) Joachim's childhood at his birthplace, Köpcsény, and in Budapest, where he began his violin studies; (2) student life at Vi-

enna with Böhm; (3) Leipzig and Mendelssohn's influence on the boy wonder; (4) Weimar, where Joachim was concertmeister for some years under Liszt; (5) Hanover, where he was concertmeister at the court of King Georg of what was then the best orchestra in the world; here it was that Joachim began to attract world wide attention; (6) Berlin, his most important field of activity. Here he has resided since 1869.

Letters of Joachim, Mendelssohn, Liszt, Schumann, Brahms and other celebrities play an important part in the book. Very interesting are four rare portraits of the master, the first showing him as a child of seven at the time of his public debut, the second as a boy of twelve, when he was at the zenith of his powers. A strong face is age of twenty, when he was under Liszt's influence at Weimar, and the fourth, at the age of thirty-three, at Hanover, when he was at the zenith of his powers. A strong face is this last, full of character, determination and power. He did not then wear a beard.

There are also two excellent portraits of him taken in later life, the one some ten years ago, the other quite recently, showing him as he looks to-day. Then there are portraits of the Joachim Quartet (1870) and of his teachers Stanislaus Serwaczynsky and Joseph Böhm. Joachim has lived through a most interesting period. He is the only great living performer who was a personal friend of Mendelssohn, Spohr, Schumann, Lipinski, Ernst, Liszt, Brahms and a host of other famous lights of the past. Joachim to-

describes the concerto, and explains why he will never publish it. The book contains a facsimile of this letter.

Every musician should welcome this biography of Joachim. He is a great man, to whom all honor is due. Moser, too, deserves honor for the work he has done.

There are two rare portraits of Joachim I am surprised not to find in the book. I have them and I present one to the readers of THE MUSICAL COURIER. The photograph shows Joachim at the age of twenty-five or thereabouts.

\*\*\*

The populations of Dresden, Leipzig, Munich and Düsseldorf as given in my last letter were not correct. The source from which I obtained the figures was not reliable, as I have since discovered. I now give the authentic figures, according to the statistics of 1898: Dresden, 364,000; Leipzig, 404,000; Munich, 400,000; Düsseldorf, 185,000. These figures bring the cities up nearer to the size I originally supposed they had, yet Brussels is still larger by about 100,000 than the largest of them.

\*\*\*

Anton Hekking has just accepted the position of solo 'cellist of the Philharmonic Orchestra. A special position has been created for him. He plays only twice a week at the popular concerts and assists in the Nikisch concerts every two weeks. He is exempted from all other concerts, as artists' concerts at the Singakademie, oratorios, &c., and from all rehearsals.

ARTHUR M. ABELL.

#### A Musical Flat.

An Italian paper contains the following veracious intelligence, which only confirms the old saying that if you want to know anything about yourself ask somebody who does not know you:

"In Minneapolis is a house of fourteen stories. It contains 129 pianos, 10 organs, 6 violins, 36 'cellos, 3 mandolins, 2 guitars and other instruments. The inhabitants number 1,100, and all the instruments are at their disposal. They can play on them altogether or separately, every day except Sunday, from 8 o'clock A. M. to 10 P. M. The place is regarded by the neighborhood as a hell."

#### Claqueur Dead of a Broken Heart.

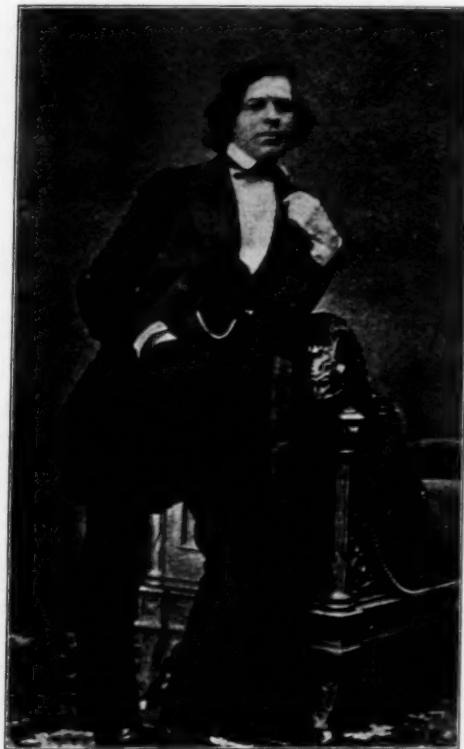
Gertner, the great claqueur of Vienna, has just died of a broken heart. He saved up over \$50,000 as the proceeds of his unique calling. He was for years director of the claque at the most popular theatre of Vienna, the Deutsches Volks Theater. It is said of him that he elevated his humble occupation to an art, and was in great demand by actors who wanted discreet assistance from the auditorium. Gertner was the soul of discretion.

He came to the theatre night after night in different characters and costumes, and was never recognized as a claqueur by those around him. Sometimes he occupied a box, sometimes a seat in the stalls, sometimes he posted himself in the gallery, but always where he could indicate to his subordinates by a code of signals previously arranged how and when to applaud without attracting undue attention.

Gertner has been seen sitting in a box, for which he himself paid, in an elegant dress suit, with white tie and gloves, and looking so distingue that no one would have dreamed that he was a claqueur. When he raised his handkerchief to his nose a round of applause followed; when he replaced the handkerchief in his pocket the clapping gradually subsided.

Gertner came to grief in a curious way. He was sitting in the stalls on an important first night, and fell asleep during the play. A particularly tragic passage had been reached when Gertner suddenly awoke with a start, and commenced to applaud vigorously.

The house roared with laughter, and the piece was ruined. Gertner was dismissed in disgrace, and died of a broken heart.



JOACHIM AT TWENTY-FIVE.

day holds a unique position—he is the last of the grand old masters of the violin.

Joachim has in his possession the manuscript of a violin concerto by Schumann, written shortly before the great tone-poet became insane. Joachim will not have the work published, because he feels that it is not worthy of Schumann. Publishers have made him fabulous offers for the manuscript, but in vain.

In a letter to Moser, written August 5, 1898, Joachim

## H. PLUNKET GREENE



The  
Great  
English  
Basso.

In America January  
to March, 1899.

For Terms and Dates  
address  
STEWART HOUSTON,  
Care of MORRIS RENO,  
144 West 74th St.,  
New York City.  
Chickering Piano used.

## INEZ GRENELLI,

SOPRANO.

Concert and Oratorio.

VOCAL INSTRUCTION. 209 West 80th Street, New York.

## MINNA KELLOGG-MOLKA,

CONTRALTO.

Opera, Oratorio, Concert.

Address care THE MUSICAL COURIER.

## IDA SIMMONS,

PIANISTE.

Sole Direction VICTOR THRANE,  
Decker Building, 33 Union Square, New York.

## FRANK KING CLARK,

BASSO.

Management Mrs. GEO. B. CARPENTER,  
Fine Arts Building, Michigan Ave., Chicago, Ill.



BARONESS

de PACKH

Dramatic Mezzo Soprano.

Concert, Oratorio  
and Private Musicales.

For Terms and Dates address  
MAURICE GOULD,  
Former assistant of the late  
ANTON SEIDL,  
174 East 75th St., New York.



## Why Are Concerts Given.

SEEMINGLY a most simple question and yet capable of various interpretations, every fall ushers in a veritable flood of concerts; the critics stand aghast and the public are dismayed at the task before them; agencies and societies of all kinds issue seductive circulars, offering more or less solid musical attractions in return for a small amount of "the root of all evil."

With unfailing regularity and contrary to tradition "The Messiah" comes every Christmas, and other oratories are ground out for the delectation of a limited number of devotees of that sort of thing; there are organ recitals galore, at which every dish of the palatable bill of fare is flavored with the same gravy; we revel in Oriental gardens, attend benefit concerts which usually yield the same magnificent result as the late Geo. F. Root memorial concerts, the only beneficiary of which turned out to be a gentleman whose resignation of an important musical directorship looked painfully like a retreat to many people who are familiar with his peculiarities. If my memory serves me right, the friends and admirers of a local violinist, whose services in the earlier annals of Chicago musical life have never been properly recognized, once upon a time combined to give him a benefit concert, the proceeds of which were to be embodied in the purchase of a fine violin.

The instrument was even selected, but, alas, everything materialized excepting the audience. There are concerts for debutantes, who want to show what they have learned, and end by proving what they ought to learn, and other affairs given for valetudinarians, who inevitably exhibit what they have forgotten, neither to be construed as a welcome to the coming, nor a sympathetic farewell to the parting guest; if it were not for the new possibilities opened up by the vaudeville stage, the nemesis and dumping ground of worn out material, of which a number of musicians have already been glad to avail themselves of, the outlook would indeed be somewhat gloomy. The only concerts which are crowded are those arranged by the large schools, vulgar department stores, where free scholarships, half scholarships and gold and silver medals form the main attraction, and whose catalogues read like shopping guides.

The presiding genius is usually a man of unlimited nerve, who makes up by a bold front what he lacks in musical attainments, and who will undertake to manage anything from a variety show to a music school. The Chicago Directory furnishes the names, tickets are scattered broadcast, and an audience is easily secured; there is also an endless number of amateur clubs, most of them society affairs, where much toadying goes on, and the remainder are mutual admiration societies; these people are more than satisfied with the immature productions put before them, and if their demands are met and a satisfactory musical pabulum is furnished, who need complain?

All these channels and many more, which it would lead too far to particularize, produce an amount of what may be justly termed musical sewage, which it is a difficult matter to dispose of. It goes without saying that legitimate enterprises must suffer.

Our leading orchestral association considered a small yearly deficit of \$25,000 in the light of a brilliant financial outcome of the last season; a quartet club, which is most worthy of support, struggles along with small audiences and feeble recognition, and a careful survey of the field leads one to seriously ask, What is all this done for? Why

this eternal struggle to fill a demand which evidently does not exist? Why not wait until there is an imperative uprising, a renaissance of taste so commanding that the muse may at last be relieved from this everlasting taint of beggary?

It is by no means bad reasoning to say that an orchestra which neither pays expenses here, nor in Milwaukee or St. Louis, where appeals to the musical element have been equally unsuccessful, is simply fulfilling a self-imposed mission and not one which concerns the people at large.

Associations like the Apollo and Mendelssohn clubs hardly come within the scope of these remarks; they are close corporations, family affairs, and exert but little, if any, influence on the general musical life of the community, and if the subscribers feel that they get their money's worth, well and good; they usually avail themselves of the privilege of not attending the concerts or surrendering their memberships when not suited.

We are not at all isolated in this state of affairs in our city, for the Buffalo Symphony concerts have also just given up the ghost. It is so everywhere, but naturally we are more concerned with that which goes on here than elsewhere.

To speak of the critics is naturally trespassing on ground which even angels may well fear to tread; our columns are sufficiently well served; the beauty and beast, the lion and lamb sometimes lie down together, and it is by no means an uncommon sight for a newspaper man to be seen with a musician on the street.

That rare combination of knowledge, bonhomie, literary style and genial patience with unavoidable shortcomings, coupled with a certain indescribable trenchant common sense, which long time ago we enjoyed with Geo. P. Upton, George B. Armstrong and Major McConnell, and which in the East was met with equal representation in Ben Woolf, of Boston, is found to-day in our Mr. Glover, whose weekly review forms a very important epitome of our musical doings.

Of late Mr. Whigham has given to his musical columns a breezy flavor, which certainly must please the reader; the feelings of the individual in question can sometimes be better imagined than realized; the musician is usually a touchy individual, and his amour propre easily becomes an amour improprie. Mr. Whigham sounds a correct note in his appeal to immature singers to shun the concert platform, and might have included every species of musical half-breeds in his very pertinent remarks.

Occasionally a delicious malapropos error occurs, as when during the absence of the regular *Tribune* critic, Mr. Armstrong, his temporary substitute credited "Lucia" to Meyerbeer; but then "errare humanum est." Mr. Armstrong, who for a time so successfully combined the managerial tripod with the lecture stage, has since then devoted his entire attention to the latter, and this reminds me that of late the lectures have increased to an alarming degree; everybody you meet has a lecture up his or her sleeve, and one hardly knows what to cavil at mostly, the topics and treatment thereof or the patience of the prospective audiences on whom this conglomeration of wit and wisdom (sic!) is about to be precipitated.

The *Inter-Ocean*, with the urbane Chas. E. Nixon, is usually neutral and pleasant; the *Evening Post*, for some reason hermetically sealed to me, is wide open to most conservatory affairs; Mr. Wilkie can write well when he wants to, but does not often favor individual concerts with his presence, and the German papers, like the German contingent at our concerts, are usually "non est."

The monthly review of events in *Music* is too full of the writer's idiosyncrasies to be of value at large or to be taken seriously as an authoritative opinion. Like the moon, he usually derives his light from another body; but unlike that celestial body he is not opaque, but rather dense. Whether he resembles our satellite in other particulars deponent knoweth not.

An interesting example of "how not to do it" is furnished by Miss Amy Leslie, who outdoes the vocabulary of Ouida and Correlli combined in her vertiginous reviews of music; as to the contributors to out of town magazines, their local influence in Chicago is nil. Some time ago Mr. Glover, in animadverting on the fact that artists who appeared at the Thomas concerts usually drew beggarly audiences at their own recitals, said that the musical interests of the Thomas audiences were so fully served by that one weekly concert that no room was left for other musical affairs. (This is not a verbal quotation, but gives the gist of his remarks.)

If this is a statement of fact, it is a sad exposé, and the sooner the orchestra dissolves the better for the community and the other artists; if, however, it represents an individual opinion, it is not quite correct, for in spite of the orchestral concerts, an endless number of other affairs does engage the attention of the musical public. Much might be said of the orchestra. It is in the town and not very much of it. Collectively, it would be a great loss; individually not even missed.

The great trouble lies with the musicians themselves, and this matter has been ventilated ad nauseam in public and private. When artists put a legitimate value on their own productions and work and refuse to give their professional labor unless for value received, it will be better for them, and when the public will begin to appreciate the fact that the worst professional is still immeasurably above the best amateur, a decided advance will have been gained.

There are too many interlopers in the musical profession—too many make-believes—who think that if they can whistle an eight-bar tune, and then get some organists and pianists to arrange the same for their respective instruments for a few dollars, their claim to successful opera writing is sufficiently established. And what should be said of a music school whose head, after attending a course of lectures in the East, indorses and advocates views on "constructive philogyny," which might well make parents hesitate before placing young girls in her charge. These are places where you pay for music lessons and get a "Filet de soul."

Much ado has been made of the fact that a leading New York daily has come out in a card informing the musicians that personal items would hereafter only be accepted at the counting room desk and refused publication in the regular amusement column.

This sort of thing, coupled with the vehement utterances of a rather soporific Boston musical journal, which protests entirely too much, that the rights of the advertiser end with that column, and will not necessarily carry or involve the indorsement of the editorial column, is rather amusing.

The editor of this magazine draws his inspiration from a well stocked library, and has a harmless penchant for obsolete literature. He springs unknown data on his unsuspecting readers, and, while limiting the rights of his advertisers, discreetly omits to mention those who failed to do so. For years the musicians have been requested to furnish these very items, saving the newspaper people

... COMPLETE IN EVERY DETAIL. ...

## The Witmark Music Library, (M. WITMARK &amp; SONS, Proprietors.)

TELEPHONE: No. 2493 38th Street.  
CABLE: "Witmark," Edinow, New York.

Witmark Building, 8 West 29th Street, near Fifth Avenue, NEW YORK.



Constantly on hand, for sale and to hire, the largest collection of Vocal Concert Numbers and Excerpts in America.

For Musical Directors of Symphony, Oratorios and other high class concerts: Orchestra Scores and Parts of all standard and modern Symphonies, Overtures, Operatic Selections and Miscellaneous compositions (including the Neuendorff collection); also Oratorios, Masses, Cantatas, for Choir and Concert Singers.

For Conductors of Opera and Comic Opera: Orchestra and Vocal Scores, Orchestra Parts of all Standard and Grand Operas, Opera Comiques, Comic Operas, Musical Comedies, Burlesques, &c.

Vocal Solo and Chorus Parts, Prompt Books, Stage Managers' Guides, Scenery and Costumes; in fact, everything appertaining to the production of operatic works.

Music of every description arranged, transposed, copied, hectographed and lithographed, &c.

Are you interested in Amateur affairs? If so, send for our Catalogue of Catalogues, bearing on the subject in every phase. Free on application.

A Novel Departure in connection with our amateur department is a thorough and most reliable Bureau of Information. The services of the Bureau are free of cost to our patrons.

"The Crest" high grade Music Paper (none genuine without watermark); used and indorsed by all prominent composers and musicians. Best material—most practical ruling.

## MISS MONTEFIORE

Head of Vocal Department

New York College of Music.

(ALEXANDER LAMBERT, Director).

Private Studio and Address:

THE GRENOBLE, New York.



## SARA ANDERSON.

Pupil of  
Jacques Bouhy, Paris  
Georg Henschel, London.  
Oscar Saenger, New York.

SOPRANO.

358 East 50th St.,  
New York.

## Woman's String Orchestra of New York.

(40 selected professionals). Carl V. Lechmann, Conductor.  
Leontine Gaertner, 'Cellist; Ida Brauth, Violinist, and other soloists.  
Washington Concert (National Theatre, charity) netted \$1,800.  
New York Concert (Daughters of Revolution), \$1,000.  
"Unquestionably the finest Woman's Orchestra in existence."—N. Y. World.  
"Great precision of attack; a good, full tone and an abundance of spirit."—New York Herald.  
Address for Circulars and Terms 132 W. 85th St., New York City.

Loris J. Baraban,  
MAITRE DE BALLET ET DANSE.

For Opera Companies, Extravaganzas, Spectacular and Pantomime, Terpsichorean Features, Ensemble Groupings and Gesture (Novelties, Patriotic and Historic).  
For Clubs, Church and Society Entertainments, Fetes and Public Receptions.

Address care of MUSICAL COURIER, NEW YORK.

much car fare and personal effort, and we were even carefully posted as to the exact hours of going to press, &c., so as to be sure to get our dear little items in, and now that the musicians have virtually done the job for the papers, and furnished the material for scissors and paste pot, they are unceremoniously kicked out again.

A cursory glance at the average Sunday music column reveals how little discrimination is used in the employment of the two above named indispensable articles, for the good and bad, the wicked and virtuous, the maimed and halting are all hashed together, and while it is aggravating to be omitted, it is not always a compliment to find one's self in the motley company usually represented; besides, there is a commercial value attached to these articles, no matter what their critical and musical value may be.

A local vocalist of eminence a short time ago arranged a remarkable program, devoted entirely to the works of one of the leading masters of the present age. The selections were interesting, had the charm of novelty and the artistic rendition of the numbers was in the best possible hands. To help matters along an extraordinary amount of publicity was given the affair in the daily press, the only drawback being that all notices read alike in the different papers, and had evidently been printed from copy furnished from the same source, all of which is perfectly correct and good business. There was a great lack in the attendance of professional musicians, and much has been said in musical journals about their absence, which is credited to the fact that the "profesh," as such, was not recognized with complimentary tickets.

Without discussing the many features which could be adduced pro and contra this point, I do not believe that their failure to attend need be charged to that particular account. If they stayed away it was simply because they did not care to go. It was the concert-giver's privilege not to bid them to his feast and theirs to suit themselves about attending it, and both parties carried their point and are, I hope, happy and content. I rather like his attitude. If consistently carried out it will win in the end. There is no use scolding the people for not coming. Music to them means nothing specifically good or bad; it is what association and their own individuality have made it for and to them, and the reason why artists' concerts are not well attended is to be found principally in the points enumerated above. When Sousa plays he has no reason to complain of lack of patronage, and if an artist finds that he cannot get 300 people to hear him for a consideration let him hire a smaller hall, which will seat only 100, and if that proves too large he had better wake up to the sad fact that people will not hear him under any consideration, and finally prefer to play to himself rather than to a lot of dead-heads; and as for the attendance of the profession, that can be cheerfully be dispensed with for many obvious reasons.

And when you carry the argument "ad hominem" there is no reason why the papers themselves should be dead-head concerts and not pay for the seats occupied by the critic. It has always been a favorite dream of mine to some day publish my impressions on current musical events at regular intervals, and when I do I expect to take my choice of concerts and then pay for my choice of seats.

There is a glut—an overproduction—in the concert field; there are musicals everywhere, just as there are teachers everywhere, and most of them eke out a deservedly miserable existence, and there are too many people walking our streets who have been dead for many years and do not know it. There is only one field which has not been adequately exploited. It is the piano recital. There is nothing that the average music critic so languishes for as an out-and-out evening of piano music.

If a Bach fugue is followed by a long Beethoven sonata and then reinforced by a little forty-five page trifle by the frolicsome Brahms (as the *Tribune* had it the other

day), the critic is in his element and having the time of his life. It would be an interesting experiment for two well-known artists to unite forces and thus make sure of an audience for their efforts, for if no one else shows up they will, and though the audience may rise like one man, it will still be there. Their concert should be given for no charitable purpose whatever, nor would they expect to take a trip abroad on the proceeds thereof; there should be absolutely no complimentary tickets issued, excepting to members of the press, who could suit their own convenience about attending or not, as either contingency could easily be outlived; and if it came to the worst they could hold their own post-mortems and write the obituaries themselves.

There should be no reduced tickets to students in reduced circumstances; everybody who attends would do so on equal grounds, and no favors asked or shown.

If anyone thinks that he could get one dollar's worth of pleasure by coming let him come, otherwise their attendance would be dispensed with; and as to the critics, let them come, if they can stay, but remain if they come; this thing of looking in at three or four concerts in one evening and then writing them up, is a farce and delusion. This would probably be construed as a new departure or an endorsement of late agitation in this particular or in line with it, but it would really represent an attempt to place matters on a proper basis of give and take, and establish some mercantile value for professional services.

As to myself I do not have to play in public, for I do not depend upon that for a living, but I certainly can give pleasure to a great many people, and as long as it is a part of my business to play in public it had better be placed on that commercial basis.

As matters stand at present, I do not consider it possible for any local artist in Chicago, no matter how popular or famous, after hiring a hall, securing suitable artistic assistance and paying for moderate advertising in the papers, to begin to meet his expenditures, no matter what the excellencies or attractions of his program may be; the foreign artists would not fare much better did they not have behind them an enormous machinery, which is perpetually in motion, octopus-like in its ramifications, relentless, vicious and aggressive in its methods, and unscrupulous as to the means employed, if only the end is gained. And withal, oft in the still night the query will present itself, "Are we really getting to be more musical?"

EMIL LIEBLING.

### Fannie Bloomfield-Zeisler Captivates a Large and Enthusiastic Audience of Musicians.

(Daily News, Chicago, September 30, 1898.)

A queen has come home to us from across the waters and her magic finger-tips are dipped in music.

She is Fannie Bloomfield-Zeisler, and no such a brilliant artist has entranced the scholarly and accomplished musicians of Chicago as this charming pianist, not since Paderewski's triumphs, and never any woman in the memory of this generation. It would be close to discourtesy to mention in company with Zeisler the handsome ladies who have entertained us by piano playing during the last decade, for she is so immeasurably superior to any of them. Her appearance last evening in the warm, shining place of art called Studebaker Hall was the signal for a hurricane of applause. She has grown darker and taller, apparently, since she went away to study and her face is more distinct a type modeled after the Egyptian. Her head bends studiously low all the time, as musicianly heads will sometimes, and her Marie Antoinette gown, with its Watteau and flounces, accentuated this rather soulful trick of carriage.

Her first purling cadenza in Beethoven's E flat major concerto reached out into the air and claimed absorbing attention. The entire allegro was full of deep thought and exquisite cadences. Madame Zeisler's superb force came out in the fugue movement, with the difficult octave runs and syncopation. Her frail, slender build meant nothing, for she had the splendid force of an athlete and the delicacy of touch of a painter. Her long, slim wrist is a bundle of fine, flexible muscles, which are as mobile as a beauty's face. Her absolute command of interpretation amounts almost to

a dramatic gift, and her instinct is called upon to illuminate the profoundly intricate and poetic themes knitted into the harmony of Beethoven's concerto. The adagio she delivered with great simplicity and feeling and the rondo in a sonorous outburst of force and grace.

In response to repeated calls she gave Mendelssohn's "Spring Song" with a most delicious candor and loveliness. It was softly reeled off the keys in liquid sweetness, with the purity of a little child's laughter, and delighted the audience into cheers. In the affettuoso of Schumann's A minor concerto Madame Zeisler struck a vein of gold and spun it out tenderly and brilliantly. Her complete absorption in the adorable romance of the work indicated a tremendous versatility after the noble Beethoven exposition of art. The Schumann intermezzo was something so angelic in execution and interpretation that if the player had asked favor for nothing else it had been showered upon her enthusiastically. In the vivace a glorious triumph awaited her, and she was at once greeted as perhaps the most intellectual pianist America ever listened to with growing amazement.

She is mistress of all moods, this slim Jewess, with the soulful profile of Leah and the musical grace of a genius. In the mysterious grandeur of Beethoven she revealed all heroic splendor and simple beauty, in Schumann the sweetest extravagance of romantic poesy and the little spring song an originality and daring, birdlike in its clearness and delightful in its simplicity.

The Litoff scherzo which roused Germany to enthusiasm was repeated by request, and both that and the encores she so brilliantly bestowed upon an audience already prostrate clinched her triumph invincibly. She is a great success and has improved in so many indescribable ways since her last performance before Chicago that her magnificent art cannot be considered in the same light of her rather superior but unfinished work of other years. She has lost all that nervous dash and inaccuracy, all her flurried and unfettered excess of emotion, and comes back a beautifully balanced and intellectual interpreter of classic music, and the sooner she gives Chicago another such a treat the more grateful the musicians will be.

(Chronicle, Chicago, September 30, 1898.)

Most pianists who have performed in this city have failed to awaken more than a courteous response in the sympathies of their critics; a few have won a degree of applause almost akin to enthusiasm. Mrs. Bloomfield-Zeisler is one of the few. Two thousand people, among them many musical critics of repute, greeted the renowned pianist upon her return to Chicago after a three years' concert tour through Europe. Nor was the reception given Mrs. Bloomfield-Zeisler of the perfunctory type which stands on ceremony and fears a transgression of the limits of music hall decorum; it was a greeting which was not ashamed of the naive expansiveness of the home-coming, and when Mrs. Bloomfield-Zeisler had rendered the first two numbers of her repertory to the audience, which she dazzled by her fiery temperament and faultless technic, gave her a magnificent demonstration. Three encores accompanied by crescendo bursts of applause followed Mrs. Bloomfield-Zeisler's retirement from the stage, and when the artist returned the third time she was overtaken by a wilderness of flowers.

Mrs. Zeisler's most fascinating characteristics are simplicity and sincerity. Her unassuming manner at once commands respect; her sincerity and devotion to her art inspire sympathy. Her runs are played with sparkling clearness and mellowness of tone, and her daring jumps, unerring as daring, preserve confidence in her marvelous technic. Her delicacy in the finest florid work suggest a new power, and there is an originality and freshness in her readings which even a layman can appreciate.

Mrs. Bloomfield-Zeisler has just returned from a brilliant concert tour, in which she has won the encomiums of some of the most exacting critics of the Continent. It is for this reason and for the additional reason that she is a Chicago woman that Chicagoans delight to do honor to one who is admitted by many to be the greatest pianiste living.

### Charlotte Maconda.

Charlotte Maconda has been engaged by the Handel and Haydn Society of Boston for "The Messiah," December 25 and 26.

**VOICE REPAIR.**—A vocal expert of this city who has made special studies in that direction will repair voices that have been impaired either by false methods, strain or neglect.

Vocalists who sing off pitch can have this defect remedied. No medicines, no diet, no operations of any kind. An easy, simple remedy, based upon the application of legitimate methods that apply equally to the young and inexperienced as well as to the trained singer. Address "Repair," care THE MUSICAL COURIER, 19 Union square.

## JOSEPH JOACHIM VIOLIN SCHOOL,

CARNEGIE HALL, NEW YORK CITY.

CONDUCTED  
BY HIS PUPIL,

Miss GERALDINE MORGAN, Violiniste, and Mr. PAUL MORGAN, Violoncellist.

Violin Classes, 'Cello Classes, Ensemble Classes for Piano, Violin and 'Cello; Orchestra Class, Quartet Class.

ONLY SCHOOL in AMERICA authorized by Prof. Dr. JOACHIM to teach his method.

For terms and full particulars call or address Studio 115 Carnegie Hall, New York.

# Meredith, The ... Renowned Soprano.

Sole Direction: VICTOR THRANE, 33 Union Square, New York.



## SELMA KRONOLD, Dramatic Soprano.

With the International  
Grand Opera Company.

Mme. Kronold will accept concert engagements for season 1899 after her season is over with the International Grand Opera Company.

For Terms, Dates, &c.,  
for Season 1899 address  
HENRY WOLFSOHN'S MUSICAL BUREAU,  
181 East 17th Street, New York.



## ANTON HEGNER

'Cello Virtuoso.

For Terms, Dates, &c., address  
LEADING MANAGERS, or

9 West 63d Street,  
NEW YORK.





BERLIN OFFICE THE MUSICAL COURIER.  
BERLIN, November 5, 1898.

THE Meiningen Court Orchestra stood again in the foreground of the musical doings of the past seven days at Berlin, and it must be stated to the credit of the press, as well as the public of the German capital, that there was apparent a greater interest in the last concerts, and that they found much more favorable consideration at the hands of the music critics than had been manifested toward the first concerts of the previous week.

The hope has even been expressed by some of the writers that the Meiningers, with their eminent chef d'orchestre, would pay Berlin regular annual visits and give some of their traditional Brahms readings as well as performances of concerted works for several solo instruments which form their specialty. At the single chamber music soirée which the Meiningers gave at the Bechstein Saal a week ago to-day, the program consisted of Brahms' works exclusively.

The last sonata for piano and clarinet in F minor, op. 120, was performed by the artist for whom it was written in conjunction with the excellent English pianist, Leonard Borwick, in a style that was unapproachable for a certain devotional spirit in which this deep and yet so tender and passionate work was interpreted. Of the clarinet playing of Herr Chambervirtuoso Richard Muehlfeld I have written in terms of superlative praise far too often that I need to repeat myself to-day.

Concertmaster Bram-Eldering, who with Messrs. August Funk, Alfons Abbass and Karl Piening forms the solo string quartet of the Meiningen Court Orchestra, gave Brahms' gloomy string quartet in C minor, op. 51, and together with Mr. Borwick these four gentlemen of the strings performed what I consider Brahms' most important chamber music composition, the piano quintet in F minor.

\*\*\*

For the Monday orchestral concert, as first number of the highly interesting but somewhat too extended program, Bach's, here never performed, second, so-called "Brandenburg" concerto for trumpet, flute, oboe and violin with string orchestra, had been announced. Owing to

a sore upper lip of the solo trumpeter this number was changed, which fact, however, did not prevent the critic of the *Local Anzeiger* criticising the work and the performance thereof, bestowing particular praise upon the said trumpeter and the flutist. For the second the sixth "Brandenburg" concerto, also yclept the gamba concerto, was substituted, which is written for viola da braccio, viola da gamba, violoncello and violono.

The Meiningen orchestral forces boast of eight gamba performers, and the sound effect they produced was one of the most peculiar and nasal ones I ever heard. Concertmaster Bram-Eldering played the first solo viola and Chamber Musician A. Abbass the second solo viola. There are six of these Brandenburg concertos of Bach's in existence, this sixth one being in B flat major, with a beautiful adagio in E flat. Each concerto has three movements, the middle ones of which are all solo work for different instruments, accompanied only by 'celli and double basses. These six concertos of Bach form one compendium which he dedicated to Chrétien Louis, Margrave of Brandenburg, and hence the designatory title of Brandenburg concertos. The original score was left by its former owner, Princess Amalia, a sister of Frederick the Great, to the Berlin Joachimsthal gymnasium, in the possession of which renowned school it is to this day.

The following is a copy of Bach's dedication:

*A Son Altesse Royale Monseigneur Cretien Louis, Marggraf de Brandenburg, &c.:*

MONSIEUR—Comme j'eus il y a une couple d'années, le bonheur de me faire entendre à Votre Altesse Royale, en vertu de ses ordres, & que je remarquai alors, qu'Elle prenait quelque plaisir aux petits talents que le Ciel m'a donnés pour la Musique, & qu'en prenant congé de Votre Altesse Royale, Elle voulut bien me faire l'honneur de me commander de Lui envoyer quelques pièces de ma Composition; j'ai donc selon ses très gracieux ordres, pris la liberté de rendre mes très-humbles devoirs à Votre Altesse Royale, par les présents Concerts, que j'ai accommodés à plusieurs Instruments; La priant très-humblement de ne vouloir pas juger leur imperfection, à la rigueur du goût fin et délicat, que tout le monde sait qu'Elle a pour les pièces musicales; mais de tirer plutôt en benigne Consideration, le profond respect, & la très-humble obéissance que je tache à Lui témoigner par là. Pour le reste, Monseigneur, je supplie très humblement

Votre Altesse Royale, d'avoir la bonté de continuer ses bonnes grâces envers moi, et d'être persuadée que je n'ai rien tant à cœur, que de pouvoir être employé en des occasions plus dignes d'Elle et de son service, moi qui suis avec un zèle sans pareil

Monseigneur

De Votre Altesse Royale,  
Le très humble & très obéissant serviteur  
JEAN SEBASTIEN BACH.

CORRIGENDUM. 24. Mars (Mai?), 1721.

Leonard Borwick performed the Mozart A major piano concerto with great simplicity and finish, but on the whole he did not satisfy me as much in this reproduction as he had done in the Brahms B flat concerto. He played upon a superb Steinway concert grand, and as Busoni also gives his concerts upon these instruments the firm of Steinway & Sons holds a prominent place upon the present week's concert programs in Berlin.

The further orchestral numbers of the third concert were Schubert's unfinished symphony, which, although I have heard it scores of times, I have never heard it in a more refined, tender and yet healthy reproduction. The second movement was superior even to the allegro in finish of execution and phrasing. Sternbach repeated the robust reading of the Vorspiel to the "Meistersinger," with which he achieved such a triumph in Berlin last season, and the program wound up with the first symphony of Brahms, which important work received adequate treatment at the hands of the Meiningen Orchestra, which had played this symphony first under Hans von Bülow's direction and several times in the presence of the composer.

\*\*\*

The fourth and final orchestral concert of the Meiningers brought, inasmuch as Chamber Musician Klepel, the first trumpeter, was still suffering from his sore lip, instead of the postponed second Brandenburg concerto the third Bach concerto for three violins, three violas, three 'celli and continuo (basses) in G major, which in vigorous and rhythmically precise reading interested the audience as much as it had done last year when it was first presented to a Berlin audience by the Meiningen Orchestra.

A real novelty, viz., a work that, despite its age, has never before been performed here, was Mozart's concert-tanto quartet for oboe, clarinet, horn and bassoon with orchestral accompaniment in E flat, which bears no opus number, but evidently belongs to the master's last creation period. It is one of his ripest and most beautiful works, but it takes four such masters upon their respective instruments as G. Gland, R. Muehlfeld, G. Leinhas and G. Schaefer to do it justice.

I saw on this occasion that the first horn player is by no means a juvenile. He must be sixty if he is a day, but he has an embouchure—a Stoss—which is perfectly remarkable. After the more than admirable performance of this Mozart number the applause of the large audience was so energetic and persistent that an encore became unavoidable, and instead of repeating the final movement of the quartet Steinbach gave in exquisite reproduction two episodes from Schubert's beautiful "Rosamunde" music.

The orchestra furthermore performed the "Tannhäuser" overture in rousing style, and as a novelty for Berlin Wilhelm Berger's B flat symphony, op. 71, about which I wrote at length after the first performance at the Mayence meeting of the Tonkünstlerverein. A second hearing only confirmed my first impression—viz., that it is not a really big

SOLE  
DIRECTION

TOWNSEND H. FELLOWS

501  
502  
Carnegie Hall,  
New York.

MR. ARTHUR REGINALD LITTLE, CONCERT PIANIST  
MRS. GRENVILLE SNELLING, SOPIANO  
MISS REBECCA WILDER HOLMES, VIOLINIST  
MR. WILLIS E. BACHELLER, TENOR  
MRS. MARSHALL PEASE, CONTRALTO  
MRS. ELIZABETH LEONARD, CONTRALTO  
MRS. MINA SCHILLING, SOPRANO  
MR. RONALD PAUL, TENOR



or musically important work. Berger's thoughts are neither original, nor yet are they of sufficient weight to justify the attempt at writing a symphony. He has at his command a certain facility in thematic workmanship, and his orchestration is also acceptable, although by no means very fanciful or original. Altogether, this talented native American composer seems more satisfactory in vocal than in instrumental compositions, and surely more destined to write in small than in large forms. Mr. Berger's work, however, was received with sympathy by the audience, before which he was made to bow acknowledgment to long prolonged applause.

The vocal soloist at this concert was Ffrangcon-Davies, favorably known in his native country, England, and also in the United States, as a concert singer of note. He was heard also in Berlin last year, and scored a success at the Singakademie, for which his fine but somewhat light baritone voice is better suited than for the much larger hall of the Philharmonie. It seems somewhat strange that Ffrangcon-Davies should have sung here this year the identical two numbers which he gave last year, viz., the "Honor and Arms" aria, from Händel's "Samson," and the "Templar's Love Song," from Sullivan's "Ivanhoe." Either the artist's repertory or his memory, or perhaps both, are very short.

\*\*\*

Ferruccio Busoni gave a week ago to-day at the Singakademie the first one of a cycle of four concerts with the Philharmonic Orchestra, during which he will perform the principal creations in the field of piano concerto literature from Johann Sebastian Bach to Franz Liszt. It is a vast and comprehensive scheme which Busoni has mapped out for himself, and only so versatile and at the same time technically so well equipped a pianist as is Busoni could ever successfully cope with so gigantic a task.

Let me state right at the outset the apparent success of the first night, during which he played before a parterre of pianists and held them, as well as the less representative remainder of the large audience, spellbound with the intellectual interpretation and the wonderfully finished and variegated technical equipment he brought to bear upon the following four concertos which formed the first program: Bach concerto in D minor with string orchestra, Mozart concerto in A major, Beethoven concerto in G major and Hummel concerto in B minor.

I have written too often about Busoni, and my high esteem for him as a musician among pianists, to need calling your attention to him again, and I still maintain that he was not quite recognized and appreciated at his full worth when he was a resident and teacher in the United States. On the other hand it can also not be denied that Busoni has grown immensely from an intellectual as well as from a purely pianistic viewpoint since he came out in Germany. As a Bach interpreter I do not believe he has an equal for objectivity and clearness as well as intelligence of musical exposition. I prefer him in this respect even to d'Albert, who is no less eminent a musician, but who is guided too much by his own strong musical nature to be a sufficiently objective Bach player. The ideal one of all those I ever heard is and remains Busoni.

Curiously enough and in absolute juxtaposition to this Busoni's other artistic culmination point lies in the most showy and glittering virtuoso music. He is an equally great Liszt performer as he is a Bach interpreter, but between these two poles, reached on the one side through musical intelligence and the other side through brilliant technic, there is a vast chasm, and this Busoni does not always succeed in filling to everybody's satisfaction, for Busoni has one great lack—he is deficient in musical heart, in feeling and in poetry. He can be graceful and charming, as in the two outer movements of the Mozart A major concerto, which, though not quite free from affectation, he played with admirable abandon and delightful clearness of style and execution, but the tender feeling in the F sharp minor andante was lacking in natural warmth, and in the touching E minor middle movement from the Beethoven concerto, this sublime dialogue between the piano and the orchestra, was played with a coldness that was almost chilling.

Again I was carried away with the performance of Hummel's almost obsolete B minor concerto, the first movement

of which contains so many and so great beauties that I can hardly understand why, since Hans von Bülow, this work has almost entirely disappeared from modern concert programs. It is, however, an exceedingly difficult work to play, and it takes a technic like Busoni's to give it so rousing and brilliant a performance as he did last Saturday night. Xaver Scharwenka told me that he had lately reorchestrated the first movement of this concerto, which indeed it needed, and I hope that with this revision the work will enter upon a renewed lease of life.

In the Mozart concerto Busoni played the cadenza by Mozart, and in the Beethoven one he interpolated the cadenzas composed by Beethoven.

\*\*\*

Of the other concerts I attended during the past week the most important one was the third symphony soirée of the Royal Orchestra under Weingartner's direction.

The program as originally announced contained two novelties, viz.: Dialogue for small orchestra, with violin and violoncello solo by Max Schillings, with Eugen d'Albert's concert scene for soprano, with orchestral accompaniment, entitled "Seejungfrau" ("The Sea Maiden"). At the public rehearsal on the forenoon of the day of the concert Schilling's monstrosity of a composition was actually performed, but when a few of the over zealous friends of Weingartner attempted to applaud the novelty there arose such a storm of hisses and other tokens of disapproval that a doubt of the musical audience's opinion of the worth of this work could no longer obtain. Discretion was deemed the wiser part of courage, and I understand that Concertmaster Halir flatly refused to perform the violin solo part in the evening concert, and thus it came to pass that the "Tannhäuser" overture was made to do service as makeshift, and was substituted for Schillings' dialogue.

It remains strange all the same that Weingartner should have placed such a poor composition upon the program at all, and, if he did so, why he should not have retained the courage of his convictions in spite of the pronounced fiasco at the public rehearsal. I have heard it given as a reason for Weingartner's putting such poor novelties upon the program that, when finally he will come out with his own symphony, by way of contrast the Berlin audience will take him for the greatest among the contemporaneous composers, and thus atone for the slight it did him when it failed to appreciate his opera "Genesius." Such and similar versions are extant among the public, but I doubt their having a reason for existence. Schillings is simply overrated at Munich, and he will find his level as others have done before him. Surely you cannot pound anything into the people's head that they don't want to swallow. It would not prove Schillings wise, but pound foolish.

D'Albert's composition tries to be original at all costs in the way of harmonization, and frequently oversteps the boundaries of beauty or what is acceptable to human ears. There are in it, however, a number of very clever and frequently very euphonious orchestral effects. The vocal part is the most difficult thing that has ever been penned for a human being to reproduce. Only such rare a musical artist as Frau Herzog could successfully cope with a piece of music that seems to have been written for a clarinet rather than for a soprano voice. She, however, did the impossible, and sang it purely, with but one single short moment of uncertainty or faltering.

This was an achievement worthy of the highest praise, and for Frau Herzog, not for the "Sea Maiden," was the applause and the double recall which followed the somewhat cheap ending of the composition. Grun's text underlying d'Albert's music is also not a very happily chosen one, it being trite and commonplace in verbiage, and it treats the famous Undine subject in far inferior style to that employed by Hans Andersen in the fairy tale upon which the said poem is based.

The "Tannhäuser" overture was evidently played without rehearsal, and this became apparent in the opening bars. The old standby, however, did not refuse to yield its usual effect in the rousing coda, in which, however, Weingartner does not bring out that celebrated horn part

discovered by Nikisch. Neither did Steinbach employ this device.

The reading of Schumann's Symphony in B flat was smooth and laudable in the way of rhythmic precision and careful dynamic shading. Yet the interpretation left me cold, for there was little of Schumann's romantic spirit and deeply poetic feeling in it. I prefer Weingartner's Beethoven reading, as evinced in the pregnant performance of the C minor Symphony, which formed the closing portion of the program, to that of his interpretation of Schumann.

The program for the next concert reads as follows:

Ballet Suite.....Gluck-Mottl  
Istar, symphonic variations.....Vincent d'Indy  
King Stephan Overture.....Beethoven  
Symphony, G major.....Haydn

\*\*\*

The Sunday musical matinee has come to stay in Berlin, and the critics of the German capital, although they have proposed among themselves not to notice entertainments on the Lord's Day, cannot, if they want to be true and conscientious reporters of all musical events of importance, pass by without a word the chamber music matinees of the Halir Quartet.

At the first one, a fortnight previous, I had occasion to praise the new string quartet of Weingartner, an enemy of mine, and this time I am compelled to damn, not even with faint praise, the new string quartet by my friend, Felix Mottl, of Carlsruhe, which was the novelty of last Sunday's program. The work is in F sharp minor, but barring the very pretty and graceful scherzo in waltz rhythm, which forms the second movement, it contains neither in themes nor in treatment, polyphonic or otherwise, anything of value or importance. It is an abortive attempt to set for string quartet music which is of the Wagnerian epigone type, and which contains besides of Wagner only the outside symptoms, but not the spirit of the powers of invention.

Dietersdorf's Mozartean E flat quartet was played with charm and grace, but the pièce de résistance of the matinee was Sinding's interesting and important, broadly modeled pinao quintet, the piano part of which was executed with rarest musical taste and fine tone and technic by our genial court conductor, Dr. Karl Muck.

It is a significant and very promising sign of the times when conductors begin to play chamber music, and when composers like Weingartner, Mottl and Richard Strauss return to the bosom of the symphony and the classical form of the string quartet.

\*\*\*

The first of this season's concerts of the Berlin Teachers' Male Chorus was absolutely sold out, the Philharmonic containing about 2,500 people, a very attentive and highly appreciative as well as enthusiastic audience. As usual, under Prof. Felix Schmidt's very careful and decided guidance, the members of the chorus sang admirably, which is all the more to their credit, as the program contained some very difficult novelties. Among the latter was Hans Huber's "Aussöhnung" (Reconciliation) for male chorus, soli (tenor and baritone) and orchestra.

The Swiss composer who promised so much at the outset of his career seems to be well-nigh *ausgeschieden*; surely this op. 45 does not contain much invention, and not even much effort at avoiding commonplaces. Much more virile and powerful as well as descriptive is Andréas Hallén's setting of Hugo Tierschöld's patriotic poem, "Nordlands Kamp" (North Battle). The music of the ex-court conductor of the Stockholm opera is as stirring as the text, and if here and there the instruments of percussion are brought in somewhat obstreperously in the orchestration, it must not be forgotten that Hallén wrote a battle song and not a lullaby or a ballad. Van Eweyk sang the baritone solo in this work with great vitality and finely resonant vocal organ.

The third and last novelty was Wilhelm Berger's prize composition, "Meine Götter." City Councillor Dr. Simon, of Königsberg, had offered this prize for the best setting of Goethe's suggestive poem, the composition to be first performed at the commemoration of the fiftieth anniversary of the founding of the Keonigsberger Saengerverein. Our fellow countryman gained the prize, and he deserves it, for his work, although it cannot touch in invention his "Song of

**GEORGE HAMLIN** TENOR  
Address VICTOR THRANE, Decker Building, New York.

**BENDIX** KIRBY CHAMBERLAIN PARDEE  
MANAGER,  
Fine Arts Building,  
MICHIGAN AVE., CHICAGO.

**AGNES MILES,**  
CONCERT PIANISTE.  
Finished Pupil of Moszkowski.  
Direction of W. W. THOMAS,  
301, 302 & 303 Carnegie Hall, New York City.

**ION A. JACKSON,**  
TENOR.  
ORATORIO, RECITAL, CONCERT.  
Management of W. W. THOMAS MUSICAL AGENCY, 303-304 Carnegie Hall.  
Studio: 324 West 54th Street, NEW YORK CITY.



the *Spirits Over the Waters*," is full of interesting moments and contains some fine bits of four-part writing. On the whole, however, it, like the aforementioned symphony, is slightly disappointing if measured by the high standard which is the only one applicable to a man of talent such as Wilhelm Berger.

Max Bruch's "Frithjof" formed the second half of the program, the solos in it being sung by Frau Professor Schmidt-Kehne, Herr Grahl (tenor) and Van Eweyk.

\* \* \*

On Wednesday evening I heard three different lady singers at three different concerts.

Marie Nechanitzky, a Berlin lady, held forth at the Bechstein Saal. She has a soprano voice of little timbre, and her delivery of Schubert's "Ganymed" contained no features worthy of comment one way or the other. Her assistant was the royal chamber virtuoso Felix Meyer, who stands upon about the same artistic level as the concert giver herself.

Mrs. Emma Czerny, despite her piano famed name, has little vocal technic. Certainly her coloratura needs greater cultivation before she can successfully cope with the difficulties of the very rapid song "Der Bekehrte," by Volkmann. Mrs. Czerny is the wife of a chorister from the Leipzig Opera House, and this was her first and, I hope for the time being, only offense in public. The guetige Mitwirkung of this concert, at the Hotel de Rome, was furnished by Carl Wehle, from Vienna, concertmaster of the now defunct Gentz Flora Orchestra. He is a good enough technician upon the fiddle, but his tone is somewhat dry and rasping and his bowing very angular.

The best singer among the trinity I heard was the soprano Martha Wolff, who gave a well attended concert at the Singakademie, and who is really a superior artist as far as voice, method and delivery is concerned. Among her selections were some novelties, of which two *Lieder* by d'Albert, "Im Garten" and "Ohne Dich," did not meet with much favor, while two little songs by Max Loewengard, a resident composer, are very pleasing and deserve a wider circle of acquaintance. Their titles are "Allein" and "Spaetherbstabend," and I recommend them to American vocalists.

Together with Miss Wolff appeared in duo work, and also in solos, Franz Stolzenfels, a young baritone, who made his first public appearance on this occasion. He has a pleasant, fresh and resonant baritone voice, the good qualities of which will come out more brightly with further training. At present his piano is still very weak and his delivery, although it shows good musical intentions, is frequently faulty in breathing and effect through lack of proper schooling.

\* \* \*

Of course it is impossible for me to attend all the concerts announced during the week, and thus even some of importance have to remain unnoticed, especially if the artists concerned are such as have received attention in these columns before. Thus the second piano recital of Edouard Risler has to be passed over without comment, although he offered the following very interesting program:

Fantaisie ..... Mozart  
Les Barricades Mystérieuses ..... Couperin  
Le Rappel des Oiseaux ..... Rameau  
Les Cyclopes ..... Rameau  
Le Coucou ..... Daquin  
Sonata, op. 110 ..... Beethoven  
Fantaisie, G major, op. 78 ..... Schubert  
Etudes Symphoniques, op. 13 ..... Schumann

Wahlstimmen (valse-caprice) ..... Strauss-Tausig  
Scherzo, op. 16, No. 2 ..... Eug. d'Albini  
Les Cloches de Genève ..... Liszt  
Thirteenth Rhapsodie ..... Liszt

Another almost equally interesting "repeater" is the Scotch pianist Frederic Lamond, who, with the assistance of the Philharmonic Orchestra, performed at the Singakademie last Thursday night Brahms' B flat concerto, Rubinstein's D minor and the Tchaikowsky B flat minor concerto.

\* \* \*

A tombstone with a relief portrait of the late Waldemar Bargiel was dedicated to that musician's memory in the Holy Trinity Cemetery yesterday. Professor Joachim, an old friend of deceased, made an appropriate and very touching speech. Among those present were besides Bargiel's widow, his two daughters, a son and a brother, Privy Councillor Dr. Schoene, of the Cultus Ministerium; Von Herzogenberg, Bargiel's successor at the Hochschule; Professors Rudorff, Adolf Schulze, Felix Schmidt and Hausmann, as well as many other musical notabilities.

\* \* \*

Mrs. Rosa Sucher, once Berlin's unrivaled Isolde, has at last resigned, or rather her contract with the Berlin Royal Opera Intendancy has not been renewed. Her place will in all probability be filled by Milka Ternina, the Munich dramatic soprano, and in to-night's performance of "Tristan," which is to be Richard Straus' Berlin operatic conducting debut, Mrs. Senger-Bettaque, from Munich, will represent Isolde.

\* \* \*

Saint-Saëns' opera, "Samson and Delilah," was given for the first time at Elberfeld a few evenings ago, and scored a tremendous success under the direction of my friend Alfred Hertz.

\* \* \*

Among the callers at THE MUSICAL COURIER office in Berlin during the past week was Hugo Goerlitz, from London, Paderewski's private secretary, and with him was Czeslar de Jastchewski, from Kieff, Russia. These two gentlemen will direct Paderewski's Russian tournée, which is to begin at Warsaw on January 15. Mr. Paderewski's opera will not be brought before that time, but will have its first representation at Dresden after the composer's return from Russia. Mr. Goerlitz further told me that he and Mr. Freyer would conduct, as heretofore, Paderewski's American tournée in 1899-1900.

Xaver Scharwenka came to greet me upon his return from the United States. He brought his charming young daughter and a number of new compositions along with him.

Miss Bertha Visanska and her brother Daniel, the violinist, called; so did Madame Maurina, from St. Petersburg; Mrs. A. Sondheimer, from St. Louis; Miss Augusta Cottlow and her mother; Miss Helen Herbert, from New York; Miss Mary B. Hollister, from Boston, who brought me greeting from my friend Louis C. Elson, and who is going to study composition with Boise and piano technic with Schirner (I mean Miss Hollister, of course, not Mr. Elson, who knows all this and a good deal besides, anyhow). Then there was Mr. Schirner himself, the young auburn haired master from Columbus, Ohio, who is rapidly working to the fore as one of the best piano pedagogues in all Berlin. Furthermore Mrs. Luisa Sobrino called, and so did Miss Marie Gesellschaft, a pianist formerly living in Boston, but now residing in Munich, and who will

soon concertize in Berlin; and last, just as I close this letter, George Fergusson, the baritone, who has lately absorbed some "guesting" appearances in Cologne with remarkable success, called, in the company of my old friend and teacher, Otis B. Boise.

O. F.

#### Godowsky Recitals.

THE two recitals by Leopold Godowsky, the distinguished pianist, announced for Boston, December 5, and Chicago, December 9, will present the following attractive program:

Carnival ..... Schumann  
Eclogue ..... Liszt  
At the Spring ..... Liszt  
Concert Study in F Minor ..... Liszt  
Variations on a Theme by Paganini ..... Brahms  
Sonata, op. 58 (B minor) ..... Chopin  
Moto Perpetuo, op. 13, No. 1 ..... Godowsky  
Capriccio, op. 15, No. 3 ..... Godowsky  
Valse, Idylle, op. 14, No. 3 ..... Godowsky  
Badinoje (combining in one the two G flat Etudes of Chopin—op. 10, No. 5, and op. 25, No. 9) ..... Godowsky  
Concert, Paraphrase on Chopin's Valse, op. 13 (E flat) ..... Godowsky  
Overture, Tannhäuser ..... Wagner-Liszt

#### New York College of Music.

ALEXANDER LAMBERT, of the New York College of Music, is unquestionably one of the busiest of the local professional men. His piano lessons alone occupy nearly all his individual time, and his pupils are from among the people of all the States.

One of the best known of these is Miss Florence Terrel, an exclusive Lambert piano pupil, whose engagements are evidences of the demand for her playing. On November 17 she played in Philadelphia; last Sunday night with Paur at the Sunday night Carnegie Hall concert; last night with the Kaltenborn Quartet. On Friday night she plays at the Metropolitan Opera House with Paur, and on December 6 at the Manuscript Society concert.

#### Chickering Madrigals.

A program of the first of the Chickering madrigals, announced for December 6, is herewith appended:

O Sing Unto My Roundelay ..... Wesley  
Madrigal for five voices.  
Sweet Night Her Veil Is Spreading ..... Gounod  
Four part song.

Solos for piano—  
Suite in B minor ..... Bach  
(Transcribed for piano by R. Hoffman.)  
Rondo in A minor ..... Mozart  
Presto ..... Scarlatti  
Thine Eyes So Bright ..... Leslie  
Madrigal for six voices.

Two Hunting Songs ..... Schumann  
At Break of Day.  
To Horse, To Horse.  
For men's voices and horns.

Solo for piano—  
Lyric Pieces, op. 43 ..... Grieg  
Ich liebe dich ..... Grieg  
Five Dance Songs, op. 68 ..... Hofmann  
Over Mountain, Over Woodland.  
They Say He Is Lovely.  
Ah! Birdlings that Evade Me.  
Say, Shall I Love Him?  
Glowing Fragrance.

The second concert is announced for January 31.

## Western Tour of



**KATHERINE  
BLOODGOOD,**

America's Famous Contralto,

ASSISTED BY

**IDA SIMMONS,**

The Eminent Pianiste.

\* \* \* \*

Direction: VICTOR THRANE, 33 Union Square, New York.





BOSTON, Mass., November 20, 1898.

ROSENTHAL gave his first recital here in Music Hall on Wednesday afternoon. His program was:

Sonata, op. 109.....	Beethoven
Carnival.....	Schumann
Berceuse.....	Chopin
Barcarolle.....	Chopin
Deux Nouvelles Etudes.....	Chopin
Valse, D flat major.....	Chopin
Lindenbaum.....	Schubert-Liszt
At the Fountain.....	Davidoff
Carnaval de Vienne.....	Rosenthal

His performance of the Scharwenka concerto at the Symphony concert, two weeks ago, was somewhat disappointing to those whose interest in him had been stimulated to fever point by the glowing reports of his incomparable greatness that preceded his coming hither. It was otherwise with his playing on this occasion. Not a word too much had been said of the unrivaled immensity of his technic. It would not be easy to imagine possibilities of finger gymnastics that were not displayed by him lavishly, and with an ease that was astounding. There was, it is true, an excess of hammering at the finger board, an inconsiderate abuse of the loud pedal that too often made confusion worse confounded in forte passages, over much of noise in the left hand that rendered it impossible to hear what the right hand was doing, a pride in rapid finger work that was utterly fatal to rhythmical effect; but there was more that was delightfully artistic and a full justification of the artist's brilliant reputation.

The musicianly grace of his phrasing, the richness of color he imparts to his playing, the purity, smoothness and sincerity of his cantabile and his complete control over piano dynamics are indescribable. I did not care much for his interpretation of the Beethoven sonata. In fact, I am prepared to undergo the penalty that doubtless awaits my heresy by confessing that except for a brief moment in the opening movement and a few other moments in the last movement I do not care much for the sonata itself. Taken as a whole, it is to me the least interesting of the later sonatas by the master. Nevertheless, it is Beethoven pure and simple, and should be read and played in a style that suggests him rather than Schumann, Chopin or still more modern composers. In the opening vivace Mr. Rosenthal indulged in a capriciousness of tempo that left the movement without any very clear meaning. The second movement was taken at a breakneck pace that left it almost ludicrously jumbled and accentless. The technic was absolutely dazzling, but the result was ineffective. The andante, as frank, straightforward and flowing a melody as ever Beethoven wrote, and which tells its story as plainly as ever story was told, was an adagio rather than an andante, as Mr. Rosenthal read it. It was dragged out so that the theme scarcely hung together and phrasing became impossible. In addition to this there was a tedious affectation of feeling, an exaggerated, sickly sentimentalism, an over-indulgence in rubato that was totally misleading. Some of the variations were exquisitely read and played, but others

were taken at such lightning speed that they lost all trace of rhythm.

This was not Beethoven in any light in which he is generally known. Very many of us may not, perhaps, be always ready to define exactly what Beethoven is in this or that aspect of his genius; but fully as many of us may define with certainty what he is not and never meant to be. No, Mr. Rosenthal! Beethoven appears to the best advantage in the fashion of his day. Modern evening attire, the low-cut waistcoat, the ocean of immaculately white and deftly laundered shirt bosom, the well-fitted, silk-lined clawhammer, the narrow white necktie, the closely sheared hair, parted in the middle and brushed smoothly down close to the skull, and a monocle in the eye become him not. They are anachronisms.

The Schumann "Carnival" was given with an intellectuality, a sympathy with the spirit of the work in its every phase of sentiment, and a convincing authority and a finished beauty of technic that made the interpretation one of the finest and most steadily interesting that the work has ever had here. Infinitely and exquisitely delicate, warm and poetic was the performance of the Chopin berceuse, in which the qualities of Mr. Rosenthal's loftier artistic nature found their most persuasive and captivating utterance. Quite as fascinating was his reading and playing of the Barcarolle. The rest of the concert was given up to technical display. To dwell on the marvels achieved by his fingers would be only to indulge, tiresomely, in an effort to exhaust superlatives of astonishment and admiration.

Mr. Rosenthal's transcription of the D flat major waltz is ingeniously clever, though I question if the brief blending of the two themes entitles it to be called a "contrapuntal study." There could be, however, no question regarding the almost incredible clearness, smoothness and rapidity with which the artist played the passages of thirds and sixths, and the run of chromatic thirds. Of course, an encore was inevitable. The Davidoff piece was another apotheosis of mere finger work incomparably performed; and the climax was reached in the "Carnaval de Vienne," founded on waltz themes by Strauss. There was a labyrinth of possible impossibilities of technic in a frenzy of insanity, of pearly runs, handfuls of thirds, sixths and octaves, of passages calling on two hands to do the work of four. And how effortless did his triumph over these difficulties seem. Undoubtedly there was pounding that might have caused a well-seasoned blacksmith to look on dumb with envy, but the tone produced was always musical, and, besides, it was not all the thunders of a volcanic eruption. The audience was first dazzled, then dazed, then wound up to a pitch of frantic enthusiasm, and clapped its hands and shouted until the player came forward again and played his own "Les Papillons."

I must confess, however, that after I had recovered from my astonishment I found myself in a mood to dwell less on the unequalled agility of his fingers and the power of his wrists, and more, on the rare beauty of his performances of the Schumann "Carnaval" and the Chopin pieces. In these he was the great artist who appealed with irresistible power to the intelligence. In the showy transcriptions he was merely the pianist with bewildering fingers who appealed to the eye with no higher object than to make it bulge with wonder.

Mr. Rosenthal played before a large audience and won an immense success. He is to give another recital on Wednesday afternoon, and his program includes the Weber A flat sonata, the Chopin sonata in B minor, the Liszt "Mazsaniello" Tarantella and the Chopin ballade in A flat.

\* \* \*

Before taking leave of Mr. Rosenthal in this letter let me ask his manager what earthly necessity there is to send forth such a preliminary press notice for publication as the

## Season 1898-99.

\*\*\*\*\*

### Willy Burmester,

VIOLINIST,

Beginning December 10, 1898.

\*\*\*\*\*

### Teresa Carreño,

Beginning January 10, 1899.

\*\*\*\*\*

### Edouard Zeldenrust,

PIANIST,

Beginning March 1, 1899.

\*\*\*\*\*

Under the Management

... of ...

### Miss Anna Millar,

Manager

Chicago Orchestra,

THEODORE THOMAS, Director

and ...

### Harry E. Sanford,

Manager of

Madame Nordica,

Room 907 St. James Bldg.,

1133 BROADWAY,

NEW YORK.

Chickering Piano Used.

### WALTER JOHN HALL,

Organist and Director Brich Church, Fifth Ave., New York.

VOCAL STUDIO,

CARNEGIE HALL, NEW YORK.

ROBERT J.

### WINTERBOTTOM,

Concert Pianist and Organist,

251 West 88th Street, New York.

CHARLOTTE

### MACONDA

SOPRANO.

Address LEADING AGENTS or 25 West 68th Street, New York.

M.

### MARCEL HERWEGH

Renowned Violin Virtuoso.

AMERICAN TOURNEE  
SEASON 1899-1900.Most distinguished pupil of the celebrated master,  
EDMUND SINGER.Violin students going abroad can make arrangements for  
instruction from M. MARCEL HERWEGH.

ADDRESS:

40 Rue du Bac, Paris, France



following, which I have just received and which I reproduce literally:

"The greatest pianist of the age is Moriz Rosenthal. There is no one to-day, probably there has never been one, who has his prodigious and prestigious command of the piano. The master has come again, and Maitre is more complete than ever. He will play here on Wednesday next at a matinee at Music Hall for the last time, and no one should miss hearing him. Life will be sweeter and more enjoyable after listening to him."

Was the wild-eyed press agent "prestigious" when he produced this remarkable assurance that "Maitre is more complete than ever"? Still more extraordinary is the advance notice of which I am about to transcribe a faithful copy, and which was forwarded to me to print:

"There is a pianist now in this country on whose fore front is engraven the word 'Perfection'! Moriz Rosenthal, according to the most learned authorities on the art of piano playing, is the man among men, the King of Pianists. In Germany his playing has gained heavily on the musical, the imaginative side; he plays Liszt, Chopin Schumann equally well. He storms at heaven's portals, technically, and his playing is described as being fabulous, sensational and a miracle of perfection. Now, perfection in any art is rare, for he begins where most pianists end. We are ripe in America for playing of this sort, playing like that, the whirlwind reasons not, cajoles not, but sweeps you off your critical legs. The pianist who can accomplish all the wonders universally ascribed to Rosenthal must be a magician. That he has improved vastly since his visit here some years ago is not to be doubted. He will be the evening star in the musical firmament this season. In London, England, the country of our own tongue, no higher praise was ever paid to a living artist, when a great musical authority wrote, 'He plays like a God!'"

You will probably laugh at this and think it a playful and not over clever parody on the style of the passionate press agent, but I assure you that it is the genuine article, of which the typewritten original is at your service if your incredulity is only to be removed by further proofs. Note how "he storms at heaven's portals technically," how like the whirlwind he "reasons not, cajoles not, but sweeps you off your critical legs," how he "will be the evening star in the musical firmament," matinees being of course excluded. I wonder if Mr. Rosenthal knows what efforts are being made, and the manner in which they are made, to attract attention to his fore front on which is engraven the word "Perfection." And if he does know it, my wonder extends even to how he likes it. Twaddle of the order of which I have given these examples does an artist no good, and is calculated to make him ridiculous. The press agent capable of writing such stuff should be squelched incontinently.

The program of the fifth concert by the Boston Symphony Orchestra last evening was:  
Overture, The Barber of Bagdad.....Cornelius  
Concerto for 'cello in A minor.....Saint-Saëns  
Symphony No. 1, D minor.....Volkmann  
Overture, Tannhäuser.....Wagner  
The soloist was Alwin Schroeder.

Originally Tschaiowsky's "Mozartiana" was announced for its first Boston performance on this occasion, but the Wagner overture was substituted for it. The reason was Mr. Gerike's indisposition. He was suffering from a very severe cold, and his physician deemed it imprudent for him to venture out in the miserable stormy weather that had prevailed for two days. To prevent disappointment Mr. Kneisel kindly consented to conduct at very short notice. He had been called on before in similar emergencies, and invariably acquitted himself with admirable skill, and the result on this occasion was no exception to the rule. It would be manifestly unfair to dwell in a spirit of exacting criticism upon the performances given under such conditions. They were, however, of a high order of excellence, and such slight shortcomings as came into prominence were quite pardonable, all things considered. Mr. Kneisel was received with marked cordiality when he appeared at the conductor's stand, and the audience applauded him heartily after each performance.

The graceful but somewhat shallow 'cello concerto was beautifully read and played by Mr. Schroeder. Again he

delighted by the purity and the finish of his style, the musicianly spirit that animates his work, the elegance of his technic and his freedom from affectation and obtrusive display. His audience was warm in its appreciation of the exceptionally artistic quality of the effort.

Gino Perera made his first appearance in public here as a mandolin player the other evening. The instrument is more enjoyable in small than in large doses, and its tinkling soon wearies by its monotony and its plaintively weak tone; but Mr. Perera imparted a decided interest to it by producing from it an unexpected legato, and causing it to sing with surprising sweetness. It was a surprising revelation of the capacity of the mandolin to put on an appearance of something very closely resembling dignity. Think of listening to Wieniawski's "Kuiwiak" and his "Legende," and also to Chopin's Nocturne, op. 9, No. 2, played on a mandolin, and not being moved to smiles at the absurdity of the thing! And yet this is exactly what happened, as this music was rendered by Mr. Perera.

The recent death of Mrs. Maeder has brought out many unsuspected facts regarding her career as a singer in opera. I have been unable to find any authority for the statement that she sang Cherubino in Mozart's "The Marriage of Figaro," when she appeared here at the old Tremont Theatre in April, 1835, when Charlotte Cushman made her debut as the Countess in the same opera. Mrs. Maeder on that occasion was the Suzanna of the cast. I recall her as a member of the Thillon Opera Company, that performed at Niblo's some time in the fifties, and remember her acting the Gipsy Queen in "The Bohemian Girl" very effectively, and singing the music of the part with no great skill and very little voice. Her husband's opera "The Peri; or, the Enchanted Fountain," the plot of which was founded on Ponce de Leon's search for the fountain of youth, was produced at the Broadway Theatre in 1852, and dragged along through two weeks and then disappeared forever from view. In this opera Caroline Richings made her first New York appearance. The music was of the Balfe-Balfey, and its "show" arias were strongly flavored with Bishop. At least, such is my memory of it.

To-morrow evening the Kneisel Quartet is to give its second concert of the season. Its program includes a delightful quartet by Mozart, for oboe, violin, viola and 'cello, which will on this occasion have its first performance in this city. On Wednesday evening the Adamowski Quartet will give a concert, when a quartet by Stojowski and five novelettes by Glazounow are to be heard for the first time here. On Sunday evening Arthur Whiting, assisted by members of the Kneisel Quartet, is to give his first recital of chamber music, the selections being Schubert's B flat trio, op. 99; two movements from Brahms' sonata in E minor for piano and 'cello, and Dvorák's quintet in A major, op. 81.

B. E. WOOLF.

#### Boston Music Notes.

BOSTON, November 19, 1898.

ELIOT HUBBARD has taken a large studio on the first floor of the new addition to the Pierce Building, Copley square. The studio is very quiet, away from the singing, playing of instruments and other musical sounds of the upper stories of the building. Although not completely settled in his new quarters, Mr. Hubbard is receiving pupils, as he devotes most of his time to teaching.

Mrs. L. P. Morrill's first afternoon reception on Wednesday was one of the most successful she has ever given. Henry Taylor and Miss Grace Burnap were the pupils who sang, and Mrs. Morrill herself gratified her friends by singing Granier's "Hosanna" and several Nevin songs. A musician of much experience who was present said: "I was never so impressed by Mrs. Morrill's technical work as when her own voice so beautifully illustrated its merits." Mrs. Charles Goodnicht, a pianist from Philadelphia, played most artistically selections from Chopin and Godard. Carl Ellison, who was the accompanist, added greatly to the success of the afternoon by his fine work. Many compliments were paid Mrs. Morrill, not only for her singing and the excellent work done by her pupils, but for the appearance of her studio, which has been decorated, rearranged and generally made beautiful

this summer. The next reception will be the second Wednesday in December, from 8 to 10 in the evening.

Edward Brigham gave a recital on Friday at the Friends' School in Providence, R. I. By request he will give another concert in Malden soon.

The lecture which Mr. Truette gave to his pupils on the evolution of the organ was greatly enjoyed by those present. Mr. Truette has been at work upon this lecture for some time, as the preparation entailed a large amount of reading upon the subject.

Miss S. Marcia Craft, of whom the Manchester Union says that she was by all odds the "star" at the Weirs musical convention last autumn, sang recently in Colebrook, scoring a distinct triumph. December 29 Miss Craft will sing "The Messiah" in Salem, Frederick Smith being the tenor; January 9, in Manchester (N. H.) under the auspices of the Woman's Federation. January 10, 11, 12, 13 she will sing in Worcester, Springfield, Hartford and Waterbury. It is possible that she will be heard at the Philharmonic festival, but that is not yet positively arranged. Miss Craft is a pupil of Charles R. Adams.

Helen Wright has been engaged for concerts at the Bradford Academy November 30, and Abbott Academy, Andover, December 1.

The Hampden County Musical Association has decided to have a music festival in Springfield next May. Owing to the financial loss last spring it was thought possible that the entire festival would fall through, but the directors have made this decision, which will no doubt be gratifying to Springfield musical people.

Mrs. Florence Pierron-Hartmann, mezzo soprano, is to give a song recital at Steinert Hall on Tuesday evening, December 6.

At the meeting of the Dorchester Symphony Society, which takes place on the 22d, the officers and executive committee for 1898-9 will be elected.

A Richard Wagner Club has just been organized at Wellesley College with 100 members. At the meeting on Monday the subject will be "Tannhäuser."

Sara Anderson, soprano; Frederick Smith, tenor, and Gwilym Miles, baritone, have been engaged by the Arion Club, of Providence, R. I., for the concert on December 15, when Haydn's "Seasons" will be sung.

The Friday Morning Club, of Worcester, is having many interesting musical events this season. At the meeting last week the program—compositions by Grieg—was prefaced by a brief sketch of his life by Mrs. H. F. A. Schmidt. "Peece Symphonique" was played by Miss Starr and Miss Bacon; the ballade, op. 24, by Mrs. C. H. Prentice; violin solo with piano accompaniment, Mrs. Louis D'E. Ware and Mrs. F. E. Stimpson; songs by Mrs. J. H. Howell, Mrs. F. W. Ruggles and Mrs. H. F. Harris, and the andante and finale of a concerto played on two pianos by Miss Ingraham and Mrs. J. L. Brand.

Henry E. Krehbiel recently gave a lecture before the Friday Morning Club on Scandinavian music, with the assistance of Mrs. Krehbiel. The next concert of the club is announced for December 16 in Memorial Hall.

Emil Tiferro, well known in Boston and vicinity, but who is now living in Denver, announces a musicale to be given in Tiferro Hall, that city.

Elise Fellows, whose violin playing will be remembered by her many friends in this city, was married on Wednesday at her home in Skowhegan, Me., to B. M. White, of Sandon, B. C. The ceremony took place in the Bethany Baptist Church, which was beautifully decorated by the Poonoosac Club, of which Miss Fellows was a member.

It is rumored that Emma Eames will be the "star" of the next Maine Music Festival.

George S. Silsby has declined the conductorship of the Bangor Festival Chorus, and it is expected that Arthur Hyde, a talented musician of Bath, will take the office.

J. Melville Horner has been engaged for a concert in Waverly on December 20.

The Spiering Quartet played at the concert recently given at the Quincy Conservatory of Music. Assisting them were Walter Spry, director of the Conservatory of Music; Walter Schulze, a member of the faculty; Mrs. A. S. Van Valkenburgh, of Kansas City, and Miss Clara Burge, of Quincy.

Harriet A. Shaw, harpist, will give a concert at Steinert Hall on the evening of December 9. She will have the assistance of some well-known artists.

Marguerite

# HALL,

MEZZO-SOPRANO CONTRALTO.

Concerts, Recitals, Oratorio.

Address: THE BROADWAY,

1425 Broadway, NEW YORK.

J. M. FOOTE, 31 & 33 West 24th Street, NEW YORK.

Information Bureau on Entertainments, Fetes, Musicales and Amateur Performances.

Furnishing at all times first-class artists from the Concert, Operatic Dramatic and Vaudeville fields; organizing and coaching Amateur Entertainments. Society and Club work a specialty. Typical Orchestras for Dinners, Promenades or Musicales. Lists always open for well-known professionals or advanced amateurs.

MR. & MRS. ADOLF

# HAHN,

SOLO VIOLINISTS.

Address Shearer Lyceum Bureau, H. B. KLUM, Mgr. NEW YORK.



J. F. Arens,  
The Voice  
Specialist.

Studio: 305 Fifth Avenue,  
New York.

Fall Term begins Sept. 15.

Voice tests daily at 2 P. M., except Wednesdays.

## THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.  
2438 18th.

Cable Address, "Pegular," New York.

ESTABLISHED JANUARY, 1880.

No. 976.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31, Treppe C III.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, 107 Avenue Henri Martin, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées.

THE LEIPZIG, GERMANY, Branch Office of *The Musical Courier*, Markt 3 II., is in charge of Mr. Oscar Neumann.

MEXICO: The City of Mexico office of *The Musical Courier* is at Calle de Ortega, 28, in charge of Isidor W. Teschner.

THE CANADIAN OFFICE of *The Musical Courier*, 86 Glen Road, Rosedale, Toronto, Ont., is in charge of Miss May Hamilton.

CHICAGO OFFICE of *The Musical Courier* is at 224 Wabash Avenue, Mrs. Florence French in charge.

SAN FRANCISCO OFFICE of *The Musical Courier*, care Sherman, Clay & Co., Emile Frances Bauer in charge.

THE WESTERN NEW YORK OFFICE of *The Musical Courier*, 749 Norwood Avenue, Buffalo, is in charge of Mrs. K. Riesberg.

BOSTON OFFICE of *The Musical Courier* is at 17 Beacon Street.

MILWAUKEE OFFICE of *The Musical Courier* is at 817 Newhall street.

BROOKLYN OFFICE of *The Musical Courier* is at the Hotel St. George.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single copies, Ten Cents.

SPENCER T. DRIGGS - - - BUSINESS MANAGER.

## RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	50.00	Twelve Months.....	100.00

ON READING PAGES.

One inch, 3 months.....	\$75.00
One inch, 6 months.....	125.00
One inch, 1 year.....	200.00

Special rates for preferred positions.

One page, one insertion.....	\$300.00
One-half page, one insertion.....	150.00
One column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

## THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday during the Year.

GREATEST ADVERTISING MEDIUM FOR ALL  
MANUFACTURERS AND IMPORTERS OF MUSICAL  
INSTRUMENTS OR PARTS THEREOF.

For Particulars apply to "Trade Department," MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 23, 1898.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

19 Union Square,

New York City.

## SECOND SECTION.

## National Edition.

THE Second Section of the National Edition of THE MUSICAL COURIER will appear on December 7, and will constitute the regular edition of the week in which it falls. It will also be the most imposing musico-journalistic publication that has ever been issued, and in size, extent and scope it will surpass the famous First Section, issued July 4, 1898. Much of the increase in dimension and performance is due to the stimulus given to the movement by the First Section, which had the effect of inspiring our resident musicians in this country with the consciousness of their own great and constantly developing work.

With this day ends all possibility of securing space in the Second Section, of which a large number of forms have already been printed awaiting the final disposition of the edition. In fact, there has been such an influx of applications for space during the past month that many illustrations intended for the Second Section had to be transferred to the Third Section, which will appear in 1899 at a date to be decided subsequently.

The three Sections, bound in one volume, will represent the national musical life, and will be permanently assigned to the leading libraries of the country, as well as to all the important musical institutions of America and Europe. The book will constitute a monument to the musicians of America, and the publishers, who could not have succeeded without the hearty co-operation of our great musical body and the musical masses of America, representing, as they do, the constituency and the clientele of this paper.

For nearly twenty consecutive years THE MUSICAL COURIER has been occupied in erecting a great journalistic institution, which should become a permanent guiding star of the musical life of the people. It has spread to such an extent over the land and beyond it that 250,000 people read it every week. Its resources, the capacity for covering a tremendous ground, and including the musical humanities of a nation, are not only represented in its weekly Wednesday publication, supplemented each Saturday by a music trade publication of great interest to the whole music trade, but also by this enormous National Edition, which on December 7, with its Second Section, will once more illustrate the usefulness of legitimate journalistic enterprise.

IT begins to look as if that much talked of, much longed for Permanent Orchestra had at last appeared. Judging from the remarkable playing of the Paur orchestra last week New York city need no longer feel such qualms of envy when Boston and Chicago are mentioned.

EMIL SAUER'S advent at the Metropolitan Opera House on January 10 is to be an event of such importance that the greatest audience of the season may be expected to assemble on that occasion. Sauer's reputation comes in advance of him. Recent letters from Brussels and Leipzig, published in this paper, refer to six, seven and eight recalls, and on one occasion he was compelled to

play three encores. It is seldom that the advance indications point to success so definitely as with Sauer.

THE opera season in Philadelphia does not begin until Wednesday evening, November 30. No cause for delay is announced.

THE suspension of the International Opera Company, which was disbanded at Kansas City last week, will bring Mme. Clementine De Vere back to the concert field. Mme. Selma Koert-Kronold will probably join one of the opera companies to which she is adapted. Mr. Sapio, the leader, is a musician of such eclectic gifts that his services are constantly in demand.

ROBERT I. CARTER, music critic of the Cincinnati Times-Star, has been advanced to the office of managing editor of the paper. This is probably the first time that a music editor or editor of the department of music on a daily paper has been appointed to one of the highest functions in his publication, and in this instance the advancement is a fitting acknowledgment of the general abilities of Mr. Carter as a newspaper man.

A CIRCULAR received from the London manager, Robert Newman, of Queen's Hall, contains notices of the great success made there by Lillian Blauvelt, the American soprano, who was, after her initial concert under Henry J. Wood, on October 29, immediately engaged for eight additional concerts of Newman's—Lamoureux, Wagner, Symphony and Oratorio. The London papers—Standard, Daily Telegraph, Globe, Daily Graphic, Morning Post, Times, Observer, Sunday Times, Morning Leader, Morning Advertiser, Daily Mail, Daily Chronicle, St. James' Gazette, Westminster Gazette, Star and Referee—are full of praise of the American soprano, who seems to have captured musical London.

SAYS an exchange: "Pope Leo's latest feat is writing a libretto for an oratorio which has been set to music by M. Théodore Dubois, director of the Paris Conservatoire, and will be performed in the Cathedral of Rheims, in December, by an orchestra of 120 pieces and a chorus of 200 voices. The subject of the oratorio is 'The Baptism of Clovis.' The Pope is also said to be writing a Latin song on the 'Worship of the Redeemer,' to celebrate the end of the century, and to have selected the priest-composer Perosi to compose the music."

The Pope knows a good thing. Perosi seems to be the coming man in Italy. How many decades are we to wait for a hearing of his music in New York? Echo answers: "Don't ask the Oratorio Society."

THIS season we suspect that, unlike most others, the opera will not kill concerts of a high grade. The respite that we have had from opera and its attendant imbroglios, gossip about artists and eternal chatter of unintellectual singers has left its mark. Never has there been such enthusiasm in matters relating to orchestras, orchestral conducting and orchestral playing. And this is as it should be. The highest type of music is orchestral, not operatic. Wagner is a genius among music dramatists, but where is Wagner when compared to Beethoven? The fact is opera is a delightful diversion, music served with an accompaniment of scenery, costumes, singing, libretto and Dame Grundy. Wagner alone among composers raised the opera to the dignity of an art, not the greatest of arts, like the symphonic art, but yet an art, and a fascinating one. New York, however, will remain true to its symphony concerts.



Ninety thousand pounds of stage scenery belonging to the Paris Grand Opera brought \$200 when sold lately by weight because it was somewhat faded. Included in the sale were the stage settings of "Les Huguenots," "La Juive," "Faust," "Guillaume Tell," "Le Prophète," "La Favorita" and "L'Africaine."

**B**UT no Wagner settings. We recently heard that Wagner's music was on the decline! How, when, where?

**A** CABLEGRAM says that: "Sims Reeves has completed his treatise on the art of singing, in which the expounds the secrets of the old Italian method."

The secrets of "the old Italian method" are like the motor of the late John Keely—they will not out. Sims Reeves had far better confine himself to telling us how to grow old gracefully or how to live happily though a tenor.

**I**T is interesting to learn that while in Constantinople the Empress of Germany, Auguste Victoria, visited the Sultan's harem, and there listened to music made by the odalisques, who danced and sang music of "Italian origin." It is also worthy of mention that these same ladies were directed in their dancing by "a well-known Milanese ballerina," and that two of them played on the piano "Heil dir im Siegerkranz." Even Mrs. Sultan was Teuton for the time.

**T**HE opera opens next week on Tuesday instead of Monday night. "Tannhäuser" will open the season, and Madame Melba will sing Juliet on Friday night, December 2. This will be one of the periodical novelties.

Why should Madame Melba study new roles when she will take half a million dollars back to Paris within the next few years by singing old roles. She is perfecting herself constantly in these old roles, and as according to statisticians a babe is born every minute, very naturally a new audience is constantly cropping up to hear her in the old roles.

**L**ONDON is again suffering from a crusade of the prurient prudes and crazy Sabbatarians. The English metropolis is the dullest spot in the world on Sundays, and now a few fanatics propose to make it a shade worse by one turn more of the screw of bigotry. This cable appeared in last Sunday's *Herald*:

The London County Council, which has let the theatres pretty much alone since the crusade against the music halls, has made an astonishing decision about Sunday concerts this week. It agrees to grant licenses for such concerts on the express condition that no profit will be derived from them.

It seems a pity that London, having been provided with public Sunday concerts after years of opposition, should now be deprived of them. The Sabbath Observance adherents do not apparently object to the giving of the concerts, but they resent the idea of the manager making a living from his labor. It is this remarkable feature of the licensing that probably caused the general condemnation of the council's decision.

The *Speaker*, in a moderate article to-day, points out to the managers that they can readily avoid suffering from the effects of the council's provision by agreeing to pay the Sunday artists high salaries on that day on condition that they furnish their services free on week days.

*Vanity Fair* is less temperate in its remarks, and sees in the decision the retirement to private life of the present members of the county council. It asks: "Do they (the members of the council) suppose for one instant that the British public is going to have its rights trampled upon by an ungainly set of bigoted persons who would assert the right of sovereigns, when they possess none but the rights of subjects?"

An attempt was made a year ago to suppress concert giving in this city, but the good sense of the authorities put a stop to the silly proceedings. Of all the idiotic infringements on personal liberty the saying what one must or must not do on Sunday is

the most extraordinary. A man and woman worn out by the labors of the week seek a little pleasure on Sunday evening. That pleasure is not only harmless, but elevating; yet the prudes and bigots prate of the Lord's Day and make that day and night hideous with doggerel hymns set to vile music. The difference between psalm singing and Sunday night concerts is that difference which will always separate the uncultured and the cultured.

Before he left London on Tuesday, Dr. Richter, as we learn, mentioned that if he settled in this country he would probably take out letters of naturalization. On the other hand, it is rumored in Vienna, where, by the way, the great conductor has recently purchased the freehold of a dwelling house, that there is still some likelihood he may not after all sever his connection with the Austrian capital quite as soon as is anticipated. If this prove to be the fact history will merely have repeated itself, for two or three years ago Richter yielded to the pressure of his Viennese friends, even after he had definitely accepted the conductorship of the Boston (United States) Symphony concerts. At any rate, Richter left London on Tuesday without signing any contracts of any sort. He will certainly direct the Richter summer concerts at St. James' Hall, probably one season at least of the Hallé concerts at Manchester, certainly the autumn Richter tour of 1899, and as certainly the Birmingham Festival of 1900.

**T**HE above is from the *London Daily News*.

The same journal complains of the noises outside St. James' Hall during a recital of M. De Pachmann. The windows were open and the pianist was playing the Chopin Funeral March, but the racket on the street was too much for De Pachmann's nerves. This question of noise is one that has not been taken into consideration by the architects of all the concert rooms of this city. Ventilation is secured only at the price of a clatter from the street.

**T**HE concert to be given by the pianist Mme. Madeline Schiller, at Carnegie Hall, on Monday evening next, November 28, with the assistance of Mr. Paur and his orchestra, is destined to be interesting on general principles merely by contemplating the character and past musical activity of the soloist. Looking at it closer it shows that such a conjecture could not possibly be misplaced, as the program is unusually tempting considering the participants. Let it be viewed analytically:

Overture, Freischütz.....Weber  
Orchestra.  
Concerto No. 3, G major, op. 45.....Rubinstein  
Madeline Schiller and Orchestra.  
Piano solo, Overture, Tannhäuser.....Wagner-Liszt  
Madeline Schiller.  
Entr'acte, Gwendoline.....Chabrier  
Dance des Bayadères, Feramors.....Rubinstein  
Orchestra.  
Concerto No. 1, E flat.....Liszt  
Madeline Schiller and Orchestra.

This scheme is essentially modern and thoroughly pianistic. The G major Rubinstein concerto every musician of Greater New York wishes to hear, and the musical stranger within our gates should not miss it, for he may never again have an opportunity to hear it, unless he lives in some big place. Altogether next Monday promises to be eventful.

**T**HE Boston *Transcript* had this to say of the first Philharmonic concert:

"At the Philharmonic concerts last week Mr. Paur made most decided strides in public favor. The Philharmonic concerts attract the best part of New York's musical public, and have done so for years. For the last few years, however, these audiences have been characterized chiefly by a devoted worship of Anton Seidl, which blinded them to his many faults and failings, and to the fact that under his conductorship the concerts were really losing in musical value. Since his death he has been raised in their minds to a height never reached in his life, and the great majority of the patrons went to the

first public rehearsal and concert determined to be dissatisfied. It was hard for them to realize that they were listening to a better performance than they had been accustomed to, and they were slow to admit it, but they are even now almost willing to confess that the change has been for the better. It will take them some time to become accustomed to Mr. Paur's rather uncouth gestures and his obvious earnestness, but the tide has turned in his favor. Save among those rabid Seidlites whom no man but a Richter or a Mottl could satisfy, the general opinion is that New York is very lucky in having secured the former conductor of the Boston Symphony, and that no man is better fitted than he to pull that town out of the rut into which it has fallen."

#### OPERA IDEAS.

**I**N speaking of THE MUSICAL COURIER's attitude to the opera the *Chicago Tribune* of the 13th says:

If anyone is to blame it is not Mr. Grau but the American people, who absolutely refuse to listen to American singers. When Mr. Grau gives them Miss Adams the house is empty; when he gives them Calvé it is full. Besides, where are these American singers who are being driven out of the profession by foreign competition? It would be interesting to discover a few of them. Why does not the editor of THE MUSICAL COURIER, for instance, start a company consisting of American singers? And what does he mean by "ensemble"? Because there are stars in the cast he takes it for granted that the ensemble must be bad. But what about a whole cast of stars? Is it possible in the world to find a better cast for the "Walküre" than that selected for next Friday? Or could "Tannhäuser" be sung much better than it will be to-morrow? If an even average of mediocrity is more desirable than an even average of excellence there may be some sense in the talk of THE MUSICAL COURIER.

Well, let us see whether, after answering such questions hundreds of times, they cannot be answered again. Miss Adams is a débutante. Why should the people pay high foreign salaried opera prices for experiments? Why should Chicago or New York people pay \$3.50 to \$5 for one seat or \$7 to \$10 for two seats, as it is the custom to go in pairs to an opera, to listen to a débutante, no matter whether American or not? They go to hear opera, not individuals—opera, in other words, the English equivalent—works.

Where are the American singers? There are none, or very few great ones. Why? Because the system of opera under foreign and fashionable auspices, bringing singers over here at extortionate salaries, has prevented the proper growth of the American plant. Do the same thing you are doing with American singers with American tin plate, do it with American steel, do it with American cloth, American silk or American wool. Try it. How are you going to cultivate American singers for opera when they cannot secure encouragement here until they have the foreign stamp of approval first and when they are not engaged on merit? Miss Adams was not engaged on merit; she should not have been, and her salary is probably very small; besides, she is out of question, as she is not yet a full-fledged opera singer like Eames or Nordica, both of whom are older and have been for years on the operatic stage. How can the *Tribune* or THE MUSICAL COURIER discover American opera singers when there has been no reason for creating the function? A function is a result of an activity, as it is the cause. First give the American girl a chance, and then she will produce the opera function—the opera singer. That is all this paper has asked: give them a show.

Why does not the editor of this paper start a company consisting of American singers? the *Tribune* asks. For various reasons. There would be no money in it. There is no money in opera in America as it has been and is conducted—American grand opera singers or foreigners. That is one reason why the editor of this paper does not pro-

pose to start an opera company. The next reason is that he could not find the singers among Americans, for reasons just given. The third reason is that the editor of this paper is a newspaper man and not an operatic speculator. The fourth reason is that he is too busy. The fifth reason is that it is not the business of the *Chicago Tribune* to ask why we do not do certain things, but rather to ask why we do what we do. What we do not do is of no consequence anyhow.

Why does not the editor of the *Chicago Tribune* start a silver campaign? It is none of our business. He is in favor of gold, and that is our business, because he makes it so by advocating the single standard.

Such is our position. We advocate the double standard of opera. An equal chance to foreigners and Americans; not \$100 a month salary to an American because he is an American and \$1,000 a night to a foreign singer who can earn \$100 a night at home and no more. That's it. "Vy is id?" as Louis Mann asks. Because the whole pernicious system has given the foreign element such a power and grip on the operatic system that it is useless for an American with good, clear, level-headed, expansion ideas to go into the field, knowing that the prejudices against the American make the task nearly hopeless.

Let us stop it. Let us make a change. What use is there in putting another million dollars this season in the pockets of these foreign singers to carry home, and poke fun at Dewey and our navy and call American newspapers that expose them corrupt, like everything else in America? What is the use? Chicago did not support the opera this time, despite the aid of the *Tribune*, and it is therefore not editorially wise to have attention directed to the fact that the *Tribune* has no "pull" in its "pulled" town; especially is it unwise for the *Tribune* to do so in its own columns, while it proves that this paper has a greater "pull" in Chicago, for the musical people there followed our suggestion. We see that even a Chicago newspaper man can learn a lesson by watching a paper published in this old Manhattan village. When you are running a paper never illustrate in your own columns that you are not influencing opinion, because it is bad taste, besides being a little foolish.

But all the Chicago papers combined could not save the opera. The opera is not indigenous. It cannot thrive here. It is foreign fungus (that's good), and it will not grow on this soil. All the scientific fertilizers in the boxes at the Metropolitan cannot help it along, because they are exhausted. Fashion did not, fashion will not save it. Opera to flourish must be a popular movement; it must rest upon the common people, the real people that made America what it is, and that are making it what it is to be. Opera must be sung in the American language, so that the people will know what they are talking about. The vernacular must meet the music, and the music the vernacular. "Oho tu hu too hard to hit" is all right in the "Walküre" for its place, but it cannot be done under foreign auspices for less than about \$6,000 to \$8,000 a night, and America will not support it at that figure.

The *Chicago Tribune* is a great paper, but the editors do not come from Brunn, in Austria; the business manager is not from Copenhagen, the chief clerk is not from Paris, the confidential book-keeper is not from Munich, and the cashier is not from Milan. They are all Americans in the *Tribune* office. Why don't the editor start a foreign staff at home?

A whole lot of common Dewey sense must be applied to this question, for to many people it is mixed, like the babies in "Pianofores." Straighten it out. Get the cobwebs out of the minds of the masses. E Pleureus Unicum, as the Kentucky orator said, and then he went out and had a cloye. Give us American opera and it will flourish, but

this foreign institution must always fail, because there is no soil here for it. Even if this season succeeds, succeeding successes are impossible on the line of the general principle.

#### A CHICAGO DARLING.

WHAT Emil Liebling, of Chicago, contributes to THE MUSICAL COURIER in this issue has its value for reasons which can be found in the contents of his article; yet that is not all. Mr. Liebling closes his effervescing epistolary with a claim that no local Chicago artist with assistance also artistic can attract, spontaneously, a paying audience in that city. But Mr. Liebling should come here, and also take in Boston. Here he would find music halls crowded with seats and filled with atmosphere when the local artist goes forth to declaim or declare, and in Boston the deadheads have organized a closed corporation and anonymously decided not to attend concerts of their local artists unless paid for the time. Tickets are now printed in bunches like bananas to save expense and mailing, the packages being left at front doors in the morning by a system of co-operation with the milkman when he deposits his diluted water.

The New York local artist does not even propose to make money by singing or playing here, and the manager who is asked to try it drops dead until the next commission fee of 80 cents on a performance by one of his artists out in Ocean Sea Bay comes by the next post; then he goes to the nearest saloon and looks for a friend to talk to. If an artist of local standing wants to give a recital or concert he or she must personally sell or dispose of or give away the tickets to fill the hall half at least. To sell them personally at once destroys the artistic standing in the very immediate circles where the artist must maintain it to exist. So ticket selling is not known, and even if one local artist should arise and succeed in making sufficient to avoid a deficit, this one case would be pronounced phenomenal, because unheard of before—which proves the proposition.

What is it? Where are we at? as the Congressman said. The opera? But the opera periodically fails. The opera is no financial success; it is a fashionable function. The list of New York's box holders for the season illustrates the character of the element that permits opera to live its precarious existence. Here are the box holders:

The parterre boxes will be occupied by the following persons, who are stockholders, and those who rent boxes from them.

Box 1—B. Winthrop, Mondays; G. K. Clark, Jr., Wednesdays; I. Townsend Burden, Fridays; Harold Brown, matinees.  
Box 2—A. D. Juilliard and J. M. Bowers, alternate Wednesdays.  
Box 3—R. T. Wilson, Mondays, Fridays and matinees; Mrs. J. A. Robinson, Wednesdays.  
Box 4—F. H. Benedict, Wednesdays, S. B. French, matinees.  
Box 5—H. A. C. Taylor, Mondays and a third of matinees.  
Box 6—William K. Vanderbilt, Mondays, Wednesdays, Fridays and matinees, and Stuyvesant Fish, Fridays.  
Box 7—Mrs. C. W. Astor, odd night and even matinees, and John Jacob Astor, even nights and odd matinees.  
Box 8—Cornelius N. Bliss and M. C. D. Borden.  
Box 9—C. T. Barney, Wednesdays and matinees; Stanford White, Mondays, and George C. Clark, Fridays.  
Box 10—George F. Baker and H. C. Fahnestock.  
Box 11—Perry Belmont.  
Box 12—Henry Clews, odd nights and matinees; George J. Gould, even nights and matinees.  
Box 13—Edward Cooper and Henry T. Sloane.  
Box 14—Mrs. George H. Warren, Mondays, Fridays and two-thirds matinees; Joshua W. Davis, Wednesdays and one-third matinees.  
Box 15—Adrian Iselin, matinees; James Stillman, evenings.  
Box 16—Levi P. Morton, Mondays and matinees; Egerton Winthrop, Wednesdays; Mrs. M. B. Carpenter, Fridays.  
Box 17—William D. Sloane and H. McK. Twombly.  
Box 18—Calvin S. Brice.  
Box 19—H. I. Barbey, Mondays and alternate matinees; H. F. Dimock, Wednesdays; George Crocker, Fridays; A. Newbold Morris, alternate matinees.  
Box 20—D. O. Mills.  
Box 21—J. Hood Wright.  
Box 22—W. Seward Webb.  
Box 23—Elbridge T. Gerry.  
Box 24—Robert Golet, Mondays, Fridays and matinees, and A. Bierstadt, Wednesdays.  
Box 25—George G. Haven and John E. Parsons; John Sloane, Fridays.  
Box 26—Samuel D. Babcock.  
Box 27—George S. Bowdoin, Mondays and matinees; A. P. Stokes, Wednesdays; W. R. Stewart and John G. Moore, Fridays.  
Box 28—W. Bayard Cutting, Mondays and matinees; W. S. Gurnee, Jr., Wednesdays; Clarence H. Mackay, Fridays.

Box 29—Mrs. M. T. Van Nest, Mondays, Wednesdays and matinees; J. A. Burden, Fridays.  
Box 30—William C. Whitney and C. H. Marshall, Fridays.  
Box 31—Cornelius Vanderbilt.  
Box 32—L. Kountze, Mondays and alternate matinees, W. S. Gurnee, Wednesdays; Miss Whitney, Fridays and alternate matinees.  
Box 33—Thomas Hitchcock, Mondays and matinees; Joseph Stickney, Wednesdays; J. J. Wyssong, Fridays.  
Box 34—Heber R. Bishop, Mondays and two-thirds matinees; F. S. Witherbee, Wednesdays; A. Iselin, Jr., Fridays.  
Box 35—J. Pierpont Morgan.

Among the holders of grand tier boxes are the following:

R. A. C. Smith.	Mrs. C. Herter.
Henry S. Manning.	Simon Borg.
John C. Westervelt.	W. A. Clark.
R. W. Parsons.	Edward Kemp.
Miss E. L. Paterson.	Mrs. John H. Hall.
C. T. Yerkes.	Gen. C. F. Roe.
J. L. Riker.	S. M. Swenson.
Frederick B. Jennings.	G. Arents.
Jacob H. Schiff.	Samuel H. Valentine.
Robert M. Thompson.	Miss Julia Delafield.
I. D. Fletcher.	Emerson McMillan.
Jefferson M. Levy.	Fred. Blumenthal.
Henry Siegel.	W. H. Tilford.
Mrs. Jefferson Coddington.	James B. Taylor.
E. St. John Hayes.	Mrs. Frances Schroeder.
Mrs. S. C. Harriot.	John C. McCullough.
W. H. Bliss.	Francis H. Leggett.
John W. Mackay.	John D. Wing.
C. W. Morse.	Miss C. De Forest.
J. H. Proctor.	E. C. Converse.
Miss S. De Forest Day.	Mrs. P. H. Ballantine.

The stall boxes have been rented by:

Frank Scott Gerrish.	Ed. C. Moore, Jr.
Mrs. Frances M. Bangs.	Charles A. Gould.
Charles F. Ditson.	Miss Z. E. Banks.
Arnold Wood.	C. I. Hudson.
Charles F. Clark.	Mrs. John B. Lawrence, Jr.
R. C. Black.	John B. Ireland.
James B. Dickson.	W. G. Park.
E. L. Norton.	O. J. Wells.
W. H. Young.	Mrs. D. Du Bois Sahler.
Dr. W. Gill Wylie.	John H. Watson.

In looking through this list it will be found that the element that composes it is the ultra-fashionable set, very useful in an emergency, but not identified with the musical movement in this metropolis. There are musicales frequently at the houses of Mr. Benedict, Mr. Vanderbilt, Mrs. Astor, and at the houses of the Belmonts and the Sloanes, also at the house of Mr. Brice and at the house of Mrs. Dimock. Geo. D. Haven is directly interested in the opera, and C. T. Barney with the orchestral question, but the great bulk of people in this fashionable list are not musical enthusiasts.

In the Chicago list Mr. Liebling will not find many of the fashionable people closely allied to the musical affairs of his community, and the wealth does not gravitate to the tone art.

The Art Gallery in Chicago is rich in magnificent specimens of the old masters, considering that it is an American gallery. Lately we have found there some splendid specimens of Von Ostade, David Teniers, Hobemmel and Titian. Also some fine works of Riesdael and Woevermann, Von der Velde and Von Marke, also modern paintings of goodly assortment, good for the eye and pleasing to the artistic sense. There is even a Holbein, and therefore we conclude that in the direction of the fine arts the Chicago citizen manifests a much deeper interest than he does in music. And there is no man in that city who has come forward in musical life as Marshall Field for the purpose of sustaining the art sentiment.

Our own Metropolitan Museum of Art stands on a much lower plane than the Chicago art exhibitions, and as yet we have no one who will come forward to establish a fund for sustaining a musical enterprise here—not even the opera, which goes into periodical bankruptcy.

Of course the opera is a speculation. If it could succeed the profits would be divided among the stockholders as dividends. It is a private investment appealing for public support on a false basis, for the purpose of sustaining the reputation of many superannuated singers, who under a certain arrangement divide a portion of their salary in the shape of commissions with brokers.

The advertising departments of the daily papers assist the scheme with repulsive puffery, and a million dollars is taken out of the country every year by these foreign singers, and that ends it for that time, for no permanent benefit accrues to art, as these singers must force themselves into notice as



"stars" to maintain the scheme. The homogeneous and organic law of opera is ignored, and hence its artistic operations become transformed into lurid personal advertisements. And thus with this enormous amount of money extracted every year very little is left for the home artists.

There is no use antagonizing this operatic scheme, except on the basis of Horace Greeley, and that is by antagonizing it. Old Horace said that the only way to resume is to resume, and the only way to drive this foreign element out of America is to drive it out by antagonizing it.

If Mr. Liebling will investigate the matter he will find that for several years past this paper has been getting at the root of the evil in America by antagonizing the foreign opera scheme. It has attracted the attention of the great press all over the land, and there are now here on file thousands of clippings illustrating the manner in which the papers have taken up the question for the protection of home artists.

Papers that have been subventioned have endeavored to make it appear as an attack upon Mr. Grau personally, but what does Mr. Grau represent outside of a type of the manager of foreign opera? He cannot change it if he would. He cannot alter the principle. He is entirely in the hands of a combination and must subject all his matters and operations to its whims and demands. He has not even the control of the cast when it comes down to that. He has no conception of the artistic balance, for he has never made a study of it. It isn't part of his business. He is purely a speculative simulacrum. He is a victim of the very machine that he helped to create. These are some of the reasons why no concerts can be given to stimulate American musical talent.

As to musical humbugs, they can be found in all countries. The quack is universal, but that is no reason why good, legitimate art should not be fostered and protected. In fact it is the very reason why it should be protected.

There is no excitement among the musical people this week because the opera opens next week. But society is stirred to its very foundations, and the dressmakers and cape makers and shoemakers and perfume manufacturers and flower dealers are as busy as they can be for the inauguration of this fashionable event which destroys music in this community.

Let Mr. Liebling take a walk in the musical sections of this city. Let him go to the studios and schools and music rooms and the little recitals, and let him talk to the music people—the best in the land—and he will not hear a word about the opera except occasionally, when a teacher will say that he may be able to take in a few performances in the gallery. He cannot go to the dress circle, because that would cost him \$5 for himself and wife, with no chance to see the action. Following the fashionable box-holding element is the imitative fashionable stratum that occupies half of the other seats in the parquet, the rest being subject to the speculators, who co-operate with the management and divide the excessive price obtained for tickets sold on the outside for "star" cast performances.

All that money goes into the hands of the foreign singers, who go home and call Dewey a coward. And next season when they come again the opera fails again, and we do the same things over again, and so it will continue unless a man of Mr. Liebling's ability will step out into the arena and boldly endorse THE MUSICAL COURIER without tergiversation, and call upon his music people in the West to support its efforts to antagonize this foreign invasion.

NORWAY is doing well when it can produce a young gentleman of eighty who won the prize for music and dancing at a recent contest held at Skiew.

### A PAUR TRIUMPH.

ANOTHER triumph for Emil Paur and his orchestra was scored last week at Carnegie Hall, Friday afternoon and Saturday evening. It was the occasion of the first symphony concert of the Paur orchestra, and an occasion long to be remembered in musical New York. Some weeks ago Mr. Paur gave us a taste of what he could do with an orchestra after three rehearsals. It is the same orchestra, yet artistically transformed. The superb drilling of Mr. Paur is bearing fruit with startling rapidity. Such powerful, plastic, passionate playing has been seldom heard here. Here is the program:

Overture, Sakuntala.....Goldmark  
Concerto for piano, No. 2, G minor, op. 22.....Saint-Saëns  
Leopold Godowsky.  
Symphony No. 4, in F minor, op. 36.....Tchaikowsky  
Andante sostenuto (F minor).  
Moderato con anima.  
Movimento di Valse (F minor).  
Andantino in modo canzona (B flat minor).  
Scherzo, Pizzicato ostinato, Allegro (F major).  
Finale, Allegro con fuoco (F major).  
Prelude to Die Meistersinger.....Wagner

There are some faults in this band in its make-up and playing which will be corrected in time. They are not ineradicable. But the general volume of tone is so rich, brilliant, sonorous, elastic, compact and musical that minor defects may be easily overlooked. The beautiful Goldmark overture, an orchid among overtures, was solidly played, and with more reserve than we are accustomed from Paur. Only in the *coda*, which was taken at a more rapid tempo than usual, were there exciting moments. But there was dignity, solemnity almost, in that wonderful introduction, and the breadth of tone was very satisfying. The strings did some strong work in the *cantabile* section.

It was reserved for the symphony to make the first thrilling impression of the evening. In symmetry, beauty of musical ideas, suavity, indeed in general workmanship, this fourth symphony of Tchaikowsky is not always the equal of the fifth symphonic work, but in one instance this may be qualified: the first movement is full of abounding passion, is more fluent in expression than the first allegro of the fifth symphony.

The theme in the introduction of the F minor symphony bears a strong resemblance to the opening of Schumann's B flat symphony, but not in rhythm. It is used in several later movements as a sort of leading motive, a motto, or perhaps to give an impression of organic unity. The theme proper is romantic in the extreme and charged to the full with passion and suspense. The halting, syncopated phrases, the dramatic intensity, the whirl of colors, moods and situations are all characteristic. The episode that follows the principal theme can hardly be called a theme. It is a bridge, a transition to the second subject. Tchaikowsky can sometimes be very Gallic, for Gounod is suggested here—a phrase in "Romeo et Juliette"—but it is momentary. Musically this first movement is the best of the four—more *naïve*, full of abandon and blood-stirring episodes.

The second movement in B flat minor is a tender, sad little melody in eighth notes, embroidered by runs in the woodwind—Cossack counterpoint. It has a sense of remoteness and dreary resignation. It is said to be the actual transcription of a Russian bargeman's refrain. This is treated in variant fashion, the second subject in A flat being delivered by clarinets and fagottes, a middle part *piu mosso* in F, the whole concluding with the fagotte intoning the first melody. Sombre it is and not the equal in romantic beauty of the lulling horn solo in the slow movement of the E minor symphony.

The scherzo allegro in F, plucked by the string choir, is deficient in musical depth, but its novel workmanship fixes one's attention. It is called a *pizzicato ostinato*, although the *pizzicati* are not continuous. It is full of a grim sort of humor, and the trio for woodwind, oboes and fagottes is rollicking

and pastoral. The third theme—smothered staccato chords for brass, with sinister drum taps—is thoroughly original and recalls the entrance of Fortinbras in the same composer's "Hamlet." The working out is slim, but clever.

The last movement in F is a triumph of constructive skill, for it is literally built on an unpretentious phrase of a measure and a half. It is brilliant and interesting, but not of necessity symphonic. The main theme, almost interminably varied, is not new. It may be found in a baritone solo of Mozart's "Escape From the Seraglio," and in a slightly transformed shape it lurks in the romance of Schumann's "Faschingschwank aus Wien." Tchaikowsky's contrapuntal skill and piquancy of orchestration invest this finale with a deep natural meaning. It is very Russian.

Western ears are sometimes sadly tried by the uncouth harmonic progressions and by the savagery of the moods of this symphony. Symphony perhaps in the narrow sense of the term it is not. A wordless music drama it could be better styled. All the keen, poignant feeling, the rapidity of incident, the cumulative horror of some mighty drama of the soul, with its superb climax, are here set forth and sung by the various instruments of the orchestra, which assume the role of the personages in this unspoken tragedy.

How intensely eloquent in this form is the Tchaikowsky, and what a wondrous art it is that out of the windless air of the concert room can weave such epical sorrow, joy, love and madness!

Mr. Paur gave free rein to his imagination and dramatic passion, and we got a performance of the work that was never before heard in this city. Its possibilities were at last brought out. The fullness of color in the strings in the scherzo was marked, the phrasing throughout most musicianly.

The "Meistersinger" prelude was taken rather faster than we have been accustomed to, but it lost no whit of its majesty or of clearness in the finale. It was a masterly performance.

Mr. Godowsky plays too seldom in New York. He is a great artist, with a technic that is absolutely finished, a man of supreme taste, a keen analyst and ever a searcher after the musical idea. His reading of the Saint-Saëns work—which is becoming too familiar—was full of reserve power, dignity, brilliancy and audacity of *tempo* in the finale. The scherzo was beautifully played, with delicacy of touch and extreme grace of manner. An artist of noble ideas is Leopold Godowsky, and never a seeker after the sensational. He has gained in breadth of style and tone. His conceptions are ever ripe and musical. He was recalled many times at both concerts.

Here are a few of the critical opinions of the New York press of the first Paur concert. Mr. Krehbiel wrote in the *Tribune*:

The first of Mr. Paur's symphony concerts, given in the same room last night, brought a revelation to the discriminating lovers of symphonic music in New York. The new conductor, in the few weeks that he has been with us, has made an end of the "Schlendrian," which has so long weighed on the playing of the orchestral musicians of the metropolis. It is an awesome and untranslatable word, but its purport must have been grasped by all who listened to the "Sakuntala" overture and Tchaikowsky's symphony on Friday afternoon and last night. The men have been lifted high out of the rut of indifference and perfunctoriness, and if they do not themselves enjoy the sensation, eyes and ears are deceiving. One of Mr. Paur's devices would be calculated to cause an amused smile if the benefits which it brings were not so apparent as to put a bar to merriment. He has gone back to the old Leipzig expedient (which Mr. Gericke also used to employ occasionally when first he came to America) of having his violinists and violists play standing. There is no need to argue the advantage of the device to those who have observed the results, and everyone who has learned to draw a bow across the strings knows it by experience. All that we shall have to do will be to get familiar with the novel sight. Mr. Paur has enabled the judicious to add to the respect with which they look upon New York's orchestral musicians, for he has raised their efficiency marvelously. Last night he made this plain, and more; he gave the most

complete exposition of the symphony's contents that New York has ever enjoyed. It is such symphonic playing that makes intelligent listening a pleasurable duty and task. He won the gratitude of the admirers of Saint-Saëns' piano concerto in G minor by bringing Mr. Godowsky from Chicago to play it. It was a triumph for the virtuoso, who disclosed himself as possessed of all the technical skill necessary to give a brilliant exposition of the printed page, and of intelligence, taste and fancy enough to bring out all the contents of the fascinating composition. The concert was one for which Mr. Paur and Mr. Godowsky deserve the heartiest congratulations, and the New York public as hearty and more of them.

Mr. Henderson had the following to say in the *Times*:

Boston must look to her orchestral laurels. We have no Boston Symphony Orchestra, and, while certain members of the Musical Mutual Protective Union live we shall not be permitted to have any such organization. But we have a conductor whose constitution comprises an active brain and red blood, and who shows no inclination whatever to wear smoked glasses when he reads scores, nor to wear kid gloves when he wields the baton. His name is Emil Paur. We got him from Boston, which got him from Leipsic, and had not the desire—or the wisdom—to keep him. Mr. Paur some time ago announced a series of five symphony concerts and five public rehearsals, to be given at Carnegie Hall under the management of Carl Löwenstein. When Mr. Löwenstein failed it was feared that Mr. Paur's plan might have to be abandoned, but he has secured thoroughly sound financial backing, and the first public rehearsal of the series was given yesterday afternoon, according to the original announcement.

The Paur Symphony Orchestra is an organization of sufficient size for employment in any auditorium in the city. It is formed on a basis of fourteen first violins and ten double basses, which gives it two less first strings than the Boston Symphony and six less than the Philharmonic Society, which numbers 110 men. The new orchestra is substantially that which Mr. Paur conducted on the occasion of his debut as a local conductor. It is rich in its strings, good in its brass and not even passable in its woodwind. Not Mr. Paur nor "poppy nor mandragora" can blot out the sour tone of the woodwind with which New York must get along until there is a revolution of some kind. But the orchestra as a whole produces a magnificently rich, sonorous and well balanced body of tone (barring the over-powerful tuba), and the ensemble work is full of power and brilliancy. It is a thoroughly congenial instrument for Mr. Paur to play upon, and he knows how to play upon it.

The program yesterday afternoon consisted of Goldmark's "Sakuntala" overture, Saint-Saëns' piano concerto in G minor, with Leopold Godowsky as the soloist; Tchaikowsky's fourth symphony, and Wagner's Vorspiel to "Die Meistersinger." This was a list well suited to a complete revelation of the ability of the orchestra, combining as it did the languorous cantilena and brilliant tutti of the Goldmark work, the dramatic climaxes and virtuosic passages of the Russian symphony and the overwhelming polyphonic majesty and massive conclusion of the Wagner composition.

The overture was played with unusual smoothness, Mr. Paur aiming at solid warmth of tone and fluency of utterance rather than a declamatory accent. The effect was poetic and refined without being uncommonly bold. But the conductor had been reserving himself for the symphony. He caused all his violin and viola players to stand throughout the performance of this and the succeeding work. It is an old custom, and is still employed in some concert halls on the European continent. It is a novelty here, and it may interest the public for a time.

It really does not matter at present what position the men take if they will only continue to play as they played that symphony. The strings sang gloriously all through it. They soared into the upper positions with a joyous brilliancy of tone that was inspiring, while in the lower register they had abundant weight and dignity. The woodwind phrased most admirably. It is a pity its tone and technic are not perfect. But the ensemble was what told the tale. It was most admirable in its power, its masculinity of style, its breadth and its solidity. The pizzicato ostinato was a veritable virtuoso piece in Mr. Paur's hands, the nuancing of the strings in it being quite remarkable. The Wagner Vorspiel was played with splendor of tone, clearness of polyphonic utterance, and nobility of style. Altogether the concert was one that gave promise of a happy future for the orchestral music of New York.

Leopold Godowsky, the pianist, displayed a very highly developed technic in the concerto. He has enormous digital agility, and even Rosenthal could not excel the smoothness and clearness of his runs. He played the concerto with a clean, smooth and rapid execution, with a nice distribution of dynamic effects, and with a good quality, though no great variety, of tone. But it was an interpretation de camera. Mr. Godowsky's style has not the largeness necessary to hurl effects across the yawning chasms of such an audience room as Carnegie Hall. He has tone enough, but

his reading is small and unimpressive. However, the audience seemed to like him well, though it could not persuade him to perform an encore. What a blessing that the music of the piano has nothing to correspond to the soprano's "Home, Sweet Home"!

Mrs. Frederick Mead, Jr.—Mrs. Frances Bowman that was—waxed enthusiastic in the *Sun*:

On October 29 last Emil Paur and his Symphony Orchestra gave a preliminary sample concert, which was admirable. Yesterday afternoon the public rehearsal of the first concert of the regular series of five rehearsals and five concerts took place in Carnegie Hall with even greater élan and success than had attended the introductory concert. A program of modern music, bright and sparkling in its characteristics throughout its entire length, was rendered with a splendid grandeur of grasp upon the emotional meaning of the works and a concentrated attention to details that made the result one of the most worthy and able performances ever given in New York. We can recall but few exhibitions of orchestral skill that surpassed the one heard yesterday, and some of those were accomplished under the same leader. In the first place the instruments were in perfect tune. This even in high-class concerts under celebrated conductors is not always found to be the case. Then there is no doubt that Mr. Paur has got together a lot of fine material—men who are not only conscientious but full of talent and possessed of considerable warm enthusiasm for their art also. Their leader is magnetic, genial, reasonable, amiable and a wonderful drillmaster of large experience, and so what could be expected but the very consummation that is arrived at? Yet even with all these favorable ingredients of success no such grandly artistic culmination as that interpretation of the "Meistersinger" overture could have been reached without a master mind to direct each phrase. Paur throws the light of a most clever musical intelligence upon every score he analyzes. In the "Meistersinger" each separate bit—and the workmanship is like intricate mosaic—was made to keep its own form, and its own individuality, was caused to pop up and to peep out just at the proper instant, and then to bob down again to make room for its neighbor whose turn it was to appear. At the same time the whole structure was preserved solid in one great seething, tempestuous mass. In the "Sakuntala" overture the varied tone-color was carefully preserved at all times. This was exquisitely rendered, with a romantic dreaminess exactly suited to its Eastern qualities.

The concert was indeed a remarkable one from its beginning to its close, and the thought was closely brought to the minds of some who noted Mr. Paur's easy and potent control over his men, the free sweep of his musical sentences, the sympathetic warmth of his expression and the high and inspiring reach of his climaxes, that Emil Paur was born and brought up to be an ideal operatic conductor. He is undoubtedly—let us prophesy—the coming and the proper and perfect conductor for grand opera in New York—there could be none better.

The soloist of yesterday's concert was Leopold Godowsky, a pianist of great merit. Mr. Godowsky is at the head of a large conservatory in Chicago. In manner and in feeling he is very simple, sincere and modest, in the setting forth of his artistic abilities he seems bound by the highest and best methods. Godowsky is a most reliable and agreeable player, one who gains more and more fully every moment the confidence and sympathy of his audience. His rendering of the Saint-Saëns concerto in G minor—on a piano, it may justly be said, of which the tone was delightful—made a charming interlude between the orchestral pieces.

Quite amusing to the audience proved an innovation which Mr. Paur made. In all the numbers upon the program, excepting the "Sakuntala" and the piano concerto, the violins and the violas stood to play. The effect of this novel change, though somewhat distressing to the eye, undoubtedly helped the ear, as the strings were not only more resonant, but more steady in tone and their attack surer.

Albert Steinberg wrote this in the *Herald*:

The people who last autumn were interested in the plan of providing for New York a permanent orchestra can, if they are still of the same mind, resume the good work immediately.

They have but to go to Carnegie Hall to convince themselves what an excellent body of instrumentalists Emil Paur has succeeded in bringing together.

At the first symphony rehearsal, which took place yesterday afternoon, one could not but marvel at the precision, the coherence, the response of an organization that is still in its infancy. If Mr. Paur can bring about such a state of affairs after a single month's co-operation with his men, what will he not be able to do with them after a year?

Whether it was the "Sakuntala" overture by Goldmark, the fourth symphony by Tchaikowsky, or the "Meistersinger" overture, the results were equally surprising and delightful. The performance of the Russian work was especially beautiful, the violins—these men stood up dur-

ing the entire symphony—giving forth a rich, dazzling volume of tone that was nearly magical in its effect.

Leopold Godowsky played the second Saint-Saëns concerto. He is far above the ordinary as a virtuoso, but a miniaturist for all that. His runs are wondrously even, his octaves as light as a feather. But his tone lacks sensuous charm, and the first movement, which requires breadth and dignity, is quite beyond him. Few pianists could play the scherzo better, but many could make a much deeper impression in the andante.

Other critics were equally as enthusiastic. The works to be given at the remaining four concerts and public rehearsals are these:

#### OVERTURES.

Carneval Romain.....H. Berlioz  
Egmont.....L. van Beethoven  
Academical.....J. Brahms  
Verkaufte Braut.....F. Smetana

#### MISCELLANEOUS.

Two Poems for Orchestra.....E. A. MacDowell  
Poem Symphonique, Russia (first time).....H. Balakirew  
Suite Oriental (first time).....M. Iwanoff

#### SYMPHONIES.

Pastorale, No. 6, F major.....L. van Beethoven  
Symphony, Harold.....H. Berlioz  
Symphony No. 2, D major.....J. Brahms  
Ländliche Hochzeit (Rustic Wedding).....K. Goldmark

The Paur orchestra may now be called our Permanent Orchestra!

### A MARRIAGE A LA MASSAGE.

ADELINA PATTI is a widow not quite a year. Adelina Patti has announced her engagement to Baron Ralf Cederstrom, who is described as "young, handsome, and the director of the Swedish Gymnastic Institute in London." We all know that a Swedish Institute means massage, and doubtless Patti succumbed to the treatment furnished in this London Swedish Gymnastic Institute. Certainly the reports of her happiness are indicative of a mind and body at rest. This was in the *World*:

"Yes," she said, in answer to a question; "it is quite true that I am affianced to Baron Cederstrom. The date of our wedding has not been fixed; it will probably be early in the new year, and quite quiet."

"The Baron is in Sweden, but will return to England before Christmas."

"I don't know that there is anything more to be said, except that I am, as you see, very happy."

"My marriage will make no difference in my professional engagements or plans."

Asked the duration of her acquaintance with the baron, she said:

"I have known Baron Cederstrom—well, long enough to be satisfied that our future will be one of happiness."

The diva looked the picture of cheeriness and marvelously pretty, seemingly enjoying, like the Princess of Wales, the gift of perennial youth.

She has been overwhelmed with congratulations.

The singer was never happily married. She was badly treated by her first husband, the Marquis de Caux, and her second, Nicolini, followed her about until she was literally terrorized into a union with him. He left his wife and children to go with Patti. They are provided for in her will, so are her relatives on this side of the ocean, the Barilis. The marriage is to take place next February at Patti's Welsh estate, Craig-y-nos. She is fifty-six; her husband not yet thirty.

May the gods give her joy!

#### Tagliapietra to Marry.

It is announced that Miss Margaret Townsend, a daughter of the late John D. Townsend, is to marry Giovanni Tagliapietra, the baritone singer. Miss Townsend is prominent in society circles.

#### S. H. Friedlander, Manager.

S. H. Friedlander, of San Francisco, has sold out his interests in the local theatrical firm of Friedlander, Gottlob & Co., and the latter will continue as Gottlob, Marx & Co. Mr. Friedlander will devote all his time to platform and concert work, and will give a great stimulus to local and Pacific Coast musical affairs.

#### Bernard Sinshelmer.

The well-known violinist Bernard Sinshelmer is exceedingly busy with his classes, yet in response to requests from various sources he will devote some of his time to concert work. He will appear in a number of high-grade entertainments in New York this winter. Mr. Sinshelmer is one of the most admired of the local violinists.





MAX ALVARY was a capital companion. No one could say that his success spoiled him. I remember when the matinee girl was hot on his trail at the Metropolitan Opera House, the tenor would fairly sneak out of the stage entrance to escape the embarrassing crowd. It was Alvary's handsome, picturesque figure and head that attracted the women. Certainly it could not have been his voice, which was an unlovely organ, and his vicious vocal method made many enemies for Wagner's music. There were a few misguided persons who praised the singer and hinted at the Wagner tradition, but we all knew that it was Alvary the man, the actor, Alvary as Siegfried that drew the crowd. He was a delightful fellow to meet and his death is a misfortune to his family and friends.

Richard Mansfield's generous donation for the Alvary family is about the happiest thing he has ever done. This is the sort of charity that covers a multitude of sins.

One of the first engagements of Alvary was at Kroll's Theatre, in Berlin, during the summer of 1879. Old Engel, the shrewd manager, was a capital fellow, full of wit and never wanting in repartee. At that time Alvary's voice was limited in range, and the reason was because of his repertory during his engagement at Kroll's. In fact, "Joseph and His Brethren," the antique opera of Mehul, with the not exacting tenor range in the part of Joseph, was the battle horse of Jean Max in those happy times.

But there were not many operas of the sort, and so Max was always eagerly hunting after something of the kind. One summer morning, walking through the beautiful garden of the theatre before the rehearsal had begun, Alvary in an inspiration suddenly seized the arm of his friend Engel and apostrophized him thus:

"Here is an idea for you, Engel; a capital idea! Why don't you put on Gluck's 'Iphigenia'? There is a splendid tenor part in it and I think I could make a big hit with it."

"Don't bother me with new"—mark the new!—"classic operas. We have enough of them. There is no money in them; they don't fill the cash drawers of my box office."

"But," said Max, very anxious to have his scheme carried out, "in case you should feel inclined to put on 'Iphigenia' I am almost sure that I could induce my father"—the celebrated marine painter Andreas Achenbach—"to paint a fine decoration for the occasion, and that will, I swear, draw big audiences."

Engel's face brightened for a moment, and slowly removing his hat and shifting the back of it to his neck, he regarded Alvary with a grim smile.

"Now, my dear Alvary, I'll tell you something. Get your father to make for 'Iphigenia'—but mind you a fine one—and you sing the 'Trovatore' with it, and then we'll surely have crowded houses!" Alvary stopped after that.

Emil Sauer was interviewed by an English weekly. Here are a few of his opinions: Asked why he never played one of the last five sonatas of Beethoven in London he replied: "I know the

critics were surprised at this. I believe, however, that I had good reason for not doing so. I do not like to play the pieces that every pianist plays. Not that I fear comparisons, but because I prefer to play those pieces that are seldom heard—that are neglected by other pianists. Every pianist begins with op. 110, for instance. As for op. 106, perhaps you will be shocked to hear that I do not like it. In the first place it is a heavy work—a hard work for the public to listen to—but that is not all. Of course the slow movement is one of the greatest things Beethoven ever wrote, but he has not completed it. The sonata is, unlike his general work, not complete or a perfect artistic unity. The great fugue, which some reckon among Beethoven's masterpieces, I consider his weakest composition. It is not beautiful, and people only rave about it because it is by Beethoven. Beethoven was not a great writer of fugues, and did not nearly equal Bach in this respect."

Nevertheless Sauer has played in public the last five sonatas.

Asked why he did not play the preludes and fugues that Bach wrote for the piano, Sauer answered:

"Really none of Bach's piano music is fit for public performance under modern conditions. Pianos and piano playing were so entirely different in his day that it is now only possible to play Bach in arrangement, if his compositions are to be effective. The preludes and fugues are intimate music—something to love, to live with and to study, but not for public performance. Of course it is absolutely necessary for every pianist to practice them and make them a part of his musical consciousness. I do not think, however, that it would be a great pleasure to hear them performed in a large hall. They would sound weak and thin, and if one plays arrangements, such as those of Tausig and Liszt, the critics exclaim, 'Oh, what profanity to meddle with the great composers—to play derangements!' and so on. d'Albert's arrangement of the Bach organ fugue, which I play, is most beautiful, is most reverently done—there is no *pietätlosigkeit* about it."

Sauer will surely please Mr. Finck. Here is what he thinks of Brahms: 'Though a great composer, he is not a great composer for the piano; in fact the best of his compositions that I know for the instrument solo is the scherzo in E flat minor. Rubinstein far surpasses him as a writer for the piano. I am a great admirer of Anton Rubinstein as a composer. It is true that he was unequal and suffered from an over-luxuriance of ideas. The man who could write the 'Dramatic Symphony,' the fourth and fifth concertos and such beautiful things as the 'The Demon' and 'The Maccabees' contain, and so many masterpieces for the piano and voice, was, in spite of all weakness, a great composer.'

And so say I. It is only fair to add that at the time of the interview Brahms had not put forth his last group of piano music. I sincerely hope that Mr. Sauer will play while here the E flat concerto of Rubinstein. We are so tired of the one in D minor, which has gone the way of all popular piano concertos—over the hills to the conservatories.

Sauer seems to be an artist with ideas of his own. I wonder what he will think of the Sauer cocktail, which is really to be had at any café? Above all what will he think of "Bob" Johnston, his energetic manager?

The Kneisel Quartet gave its first concert of the season at Mendelssohn Hall Tuesday evening of last week. The place—which is ideal for chamber music—was crowded by an audience that was, to borrow a French phrase, spiritual. Modish it

probably was, but after all one does not go to these concerts to compare gowns and chatter. They are a distinct and distinguished function of New York musical life, and the very best of that life was present and enjoyed the Kneisel's music-making in devout silence. I saw Walter Damrosch enjoying himself and looking very happy and healthy after a summer's work "raising a crop of sonatas," as he put it.

The program was simple, sensuous and intellectual. Who was it that defined poetry with the first two of these terms? Haydn's quartet in G, op. 76, No. 1; Brahms' third sonata in D minor, op. 108, for piano and violin, and Beethoven's beautiful quartet in F, op. 59, No. 1, made up an almost ideal scheme of musical entertainment.

There is little need to tell you how the blithe music of Haydn was played. It seemed to me a sunny Sunday afternoon in old Vienna and four men in their shirt sleeves fiddled joyously the outpourings of a simple hearted man of genius for whom life was art, art life. I forgot all about New York and its humming electric hansoms, of the four artists in evening dress playing upon a platform for our edification. Haydn and his old world spell was upon us all and this strenuous emotional epoch vanished, for a child was speaking through the lips of a man, an inspired child.

How different the Brahms music! This sonata is almost too sensuous, too melodic for Brahms. As gravely as the master untangles the harmonic strands which he deftly ties, you feel that here he lets himself go and says things that he might be ashamed of when remembered in the cold, sober morning light of the study room. How anyone can fail to recognize the charm as well as the scholarship in this work is a mystery. It is so clear, so marvelously clear, logical and sweet. The middle movement is Italian rather than Hamburg-ian. It was played with perfect unanimity by Franz Kneisel and Arthur Whiting. Mr. Whiting is a pianist with brains as well as fingers. He uses both. His rhythmical sense is supreme, his musical feeling and judgment sound. It was a collaboration most artistic. As for Kneisel, when he plays I always see a slight protrusion just at his shoulder blades. It is made by the wings—the wings that he will surely wear when he joins the angels and harps about the great white throne.

The quartet played as men and brethren. With them Haydn is Haydn, Brahms Brahms and Beethoven gets his just intellectual and emotional dues.

The afternoon preceding I went to Adele Aus der Ohe's first piano recital, and in the same hall. The program was very solid, very satisfying, and if the piano lid had not been raised—a big Steinway grand is as formidable as an orchestra in such a hall—the affair would have been without an artistic blemish. Whether it is that I am tired of high-strung piano playing, poetic piano playing, I enjoyed Miss Aus der Ohe's performance in a purely cerebral manner. She never grates on one's nerves, and above all she never attempts to be original. She has wonderful repose, and the only thing passionate about the entire recital was the scarlet gown that she wore. The Bach-Tausig Toccata in D minor and Beethoven's op. 57, the sonata in F minor, were intellectually read. There was clarity in the passage work, and a surety that was very consoling. Mendelssohn's interesting "Variations Sérieuses" were the best thing of the afternoon. Here was grasp, velocity and mental balance. I did not care for the Chopin numbers. The études were smote with a heavy hand, and the A flat valse was angular. I don't fancy that Miss Adele has waltzed since she stopped wearing those dear little blonde braids down her back. She is again, to quote Wordsworth—was it Wordsworth or Arnold?—simple, but she is not sensuous. Her touch and style do not coincide with the fluctuating music of the Pole.

The andante and polonaise, op. 22, were brilliantly played, but where was the *spianato*?

The Rubinstein Barcarolle went better, and her own etude was a stunner. It is in C and is toccata-like. Full of octaves, double notes and extensions, the left hand is fed with many difficulties. It was triumphantly executed. The afternoon closed with a Liszt Rhapsody. There was a large audience present.

\* \* \*

A small but happy family gathered after the Kneisel concert at a neighboring hotel. There were Franz Kneisel, Otto Roth—whom I overjoyed by calling him Cyrano de Bergerac—Louis Svecenski, Alwin Schroeder, Mr. and Mrs. Arthur Whiting, Mr. and Mrs. Theodore Toedt, Harry Krehbiel, Richard Aldrich, Fred Meyer, of Schubert's; George Lehmann, the violinist, and several gentlemen whose names I did not catch. It was pleasant to see Theodore Toedt enjoying himself, reconciled as he now is to his affliction, and I assure you that Mrs. Toedt—always Ella Earle to us—looked as young as in the days when she delighted the New York public with her artistic, her extremely musical singing. Of Mrs. Whiting I can only say that she appears as *au fait* with music as her husband, and that is saying something. We drank to the health of the three young Kneisels—all girls—so they appear in their photographs—and hoped they would not turn out piano or harp *virtuosi*.

I had some little converse with Svecenski, the viola player of the organization. He is full of Brahms anecdotes and loves the Brahms music most fervently. He startled me with some notions of his about Tchaikowsky, which I may discuss later. Altogether it was a pleasant evening. Kneisel as usual allowed himself about three minutes and a quarter to catch the midnight train to Boston.

I throw in this last item merely to show you that artists and newspaper men go to bed early—sometimes.

\* \* \*

There is not much doubt about Rosenthal's success in this city. Last Saturday afternoon was a very depressing, a very wet day, yet Carnegie Hall was crowded to the doors, for it was the fourth and last recital of the great pianist previous to his Western trip. Judging from the musical mob and its enthusiasm this same Western trip might have been deferred several weeks. Rosenthal is new in the public eye and it is an eye that regards him with great favor. His program was this: Beethoven's Sonata, op. 109; Schumann's Carnival three preludes; the C sharp minor Scherzo of Chopin, some unfamiliar Rubinstein numbers—heavens be praised!—a valse by Poldini and an artful blending of two Hungarian rhapsodies by the late Daddy Liszt.

It was all wonderfully played, although to me Rosenthal seemed in a less melting and more brilliant mood than usual. The sonata was a model of intellectual perspicacity and there were things done in the Carnival that must have shaken the sleeping bones of Schumann. Some of this work seemed too modern in the treatment of Rosenthal, but who dares to say anything after that "Paganini"? The march was taken at a breakneck speed. The preludes were in B minor, A major and F. They

were charmingly expressed. The scherzo suffered in the *coda*. There the clangor and velocity hid the figuration. It was a blur, a blaze and a splendor, but it was also very bewildering.

One of the hits of the afternoon was the playing of Rubinstein's Andalous and Toreador from the "Bal Masque." This was given with the true orchestral touch, coquetry and abandon not being missing. It had to be repeated. The A flat valse of Poldini was brilliant, but only for Rosenthal. It was written for him by Poldini, who is a Hungarian and, so Rosenthal declares, a man with a phenomenal natural piano talent. One of those lucky dogs, I suppose, like Alfred Reisenauer, who never practice—or are never caught practicing—yet who are able to play anything and at any time.

The afternoon was ended with a giddy performance of the tenth and twelfth Hungarian rhapsodies, dovetailed, sandwiched and generally bedeviled and mixed up by Rosenthal. One finale is not enough for this Hercules of the keyboard, so he mingles two and the result is startling. The beauty of the Liszt Hungarian rhapsody is that you pull off its tail, cut off its head and play it in the middle or hitch it to two or three of its fellows and it sounds the same. The encore that was forced after many recalls was Rosenthal's paraphrase of Davidoff's "Spring," a spring from which Rosenthal draws many pails of crystal water with that double-tongued staccati of his.

*Bon voyage, Moriz, and au revoir!*

\* \* \*

Here is an Albini story told by Mr. Lahee in his new book about singers:

"Once upon a time, when Madame Albini was at Trieste, she was informed of the existence of a plot to hiss her off the stage. Having ascertained the names of her detractors and where they were to be found, she donned male attire, in which her short hair and robust figure helped to complete her disguise, and went to the café at which the conspirators met. Here she found them in full consultation, and, taking a seat at a table, she listened to their conversation for a time. After a while she addressed the leader, saying: 'I hear that you intend to play a trick upon someone. I am very fond of a little practical joke myself and should be glad if you would allow me to join you on this occasion.'

"'With pleasure,' was the reply; 'we intend to hiss an opera singer off the stage this evening.'

"'Indeed, and of what is she guilty?'

"'Oh, nothing; except that, being an Italian, she has sung in Munich and Vienna to German audiences, and we think she ought to receive some castigation for her unpatriotic conduct.'

"'I agree with you—and now please tell me what I am to do.'

"'Take this whistle,' said the leader. 'At a signal to be given at the conclusion of the air sung by Rosina the noise will begin, and you will have to join in.'

"'I shall be very glad to do so,' replied the singer, and put the whistle in her pocket.

"In the evening the house was packed; every seat was occupied, and the audience warmly applauded the opening numbers of the opera. In due course Madame Albini appeared, and at the point at which she was about to address her tutor a few of the

conspirators began to make a disturbance, not waiting for the signal.

"Without showing any concern, Madame Albini walked down to the footlights, and, holding up the whistle, which was hung to her neck by a ribbon, she exclaimed: 'Gentlemen, are you not a little before your time? I thought we were not to commence whistling until after I had sung the air?'

"For a moment a deathly stillness prevailed. Then, suddenly, the house broke into thunders of applause, which was led by the conspirators themselves."

\* \* \*

I found this nice story in *Literature*:

"Faithful readers of the *Revue des deux Mondes* will be painfully affected by the following misadventure which has befallen its editor. M. Brunetière published in his issues of May 15 and June 1, 1896, a series of letters announced as having been written by a girl to a captain on the French general staff, entitled 'Roman d'une Inconnue,' and prefaced by a note very positive as to their authenticity, which says: 'The following letters fell into our hands in a way which we are not at liberty to state.' But now a writer in the *Siècle* shows that entire pages of these letters *d'une inconnue* were taken word by word from the 'Lys dans la Vallée' of Balzac."

\* \* \*

Mistakes will happen even to such an authority as Brunetière and also in the best regulated families; and speaking of regulated families reminds me that I am told Mme. Schumann-Heink expects to publish an opus 8 next December. This remarkable singer and actress—I heard her at Bayreuth in 1896—is with the Grau Company. Naturally she will be in fine voice about the end of December. She is a lady of courage and resource.

\* \* \*

And now what do you think of Emil Paur and his performance of the F minor symphony of Tchaikowsky? Superb is the only word.

### Third Paur Pop.

THE third Sunday night popular concert by the Paur orchestra drew a large audience at Carnegie Hall. This was the program:

Overture, Fra Diavolo.....	Auber
Ballade and Polonaise.....	Wieniawski
Nahan Franko.	
Aria, Michaela (Carmen).....	Bizet
Miss Juliette Corden.	
Symphonic poem, Rouet d'Omphale.....	Saint-Saëns
Etude de Concert.....	Schloezer
Scherzo, Valse.....	Moszkowski
Miss Florence Terrel.	
Prelude, Entre'act to Act III, Lohengrin.....	Wagner
Tears of Joy.....	Rogers
Spring.....	Henschel
Miss Juliette Corden.	
Largo for Orchestra, with organ.....	Händel
Turkish March.....	Mozart
Overture, Merry Wives of Windsor.....	Nicolai

There was the usual enthusiasm for Mr. Paur—this is now one of the features of these concerts—and his orchestra distinguished itself by the power and finish of its playing. Mr. Franko got a recall, and gave Bach's air on the G string. Mrs. Juliette Corden has greatly improved since her last appearance in this city. She sang the "Carmen" air with authority, and her phrasing and style were very acceptable. Miss Florence Terrel has much dash and surety in her playing, which at times smacks of the virtuoso. She vanquished with ease the difficulties of the Von Schloezer study, and for encore gave a capital version of Rosenthal's arrangement of Chopin's D flat Valse. It was a good concert.

## THE National Conservatory of Music of America.

.....  
FOUNDED BY  
MRS. JEANNETTE M. THURBER.  
.....

128 East Seventeenth Street, New York.

Artistic Faculty consisting of RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, VICTOR CAPOUL, GUSTAV HINRICHS, HENRY T. FINCK, JAMES G. HUNER, MAX SPICKER and others.

### SPECIAL EXAMINATIONS

for the Piano Classes of Mr. Rafael Joseffy every Tuesday at 2 o'clock p. m.

For the benefit of those who are otherwise engaged, Evening Classes have been formed in Singing, Violin and Piano.

"The Greatest Musical Good for the Greatest Number."

... ADMISSION DAILY.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND  
CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.





BROOKLYN, November 21, 1898.

THE Brooklyn Institute series of chamber music concerts was continued on Wednesday evening by the Kaltenborn String Quartet, composed of Franz Kaltenborn, first violin; Edwin Walther, second violin; Ernst Bauer, viola; H. Beyer-Hané, 'cello, assisted by August Kalkhof, double bass; Carl Wehrer, flute; Carl Reinecke, clarinet; Joseph Eller, oboe; Fedor Bernhardt, bassoon; Herman Dutschke, horn.

These interpreted the following program:

Nonet in F major, op. 31.....Spohr  
For violin, viola, 'cello, bass flute, clarinet, oboe, bassoon and horn.

Quartet in C major for strings.....Walther  
Second and fourth movements.

Octet in F major, op. 166.....Schubert  
For string quartet, bass clarinet, bassoon and horn.

The concert was of especial interest, since it embraced selections rarely heard, because of the unusual number of instruments required. According to the modern understanding chamber music is that written for a quartet or more rarely for six instruments. The nonet proved the correctness of the modern idea, for when playing forte the wind instruments quite overpowered the more delicate strings, leading one to comprehend the necessity for the many strings in a well balanced orchestra.

As a study the nonet is valuable, and there are many sweet and melodious bits which one enjoyed; as in the scherzo, with its semi-canon form, and in the adagio, where strings and wood give recurring repetitions. Yet it was just here the heavy effect of the woodwind was most strikingly apparent. The writing is in the formal mode of Spohr's time.

Walther's latest compositions received a cordial recognition with enthusiastic applause and several recalls of the artists at its close. The audience evidently hoped to see Mr. Walther, who, however, did not appear. The quartet is modern in its writing, perhaps a little conventional in form, but not obtrusively so. The adagio is especially lovely, and the two numbers given made one desire to hear the whole. Mr. Walther should have been delighted with the sympathetic playing of the quartet, and he may feel assured an Institute audience will welcome any future writing of his.

The Schubert Octet, given here last season by the Kaltenborns, was repeated by request. All the music was played with an admirable smoothness, which showed careful rehearsal. The audience was large. This was caused partly by the excellent impression made by these artists last year, and also because music lovers of Brooklyn have proved that an attraction offered by the Institute is sure to be satisfactory.

On Wednesday of this week the third Institute song recital will take place at Association Hall. The artists will be Mme. Emma Juch, whose interpretations of songs has always a charm peculiar to her; Ovide Musin, the world renowned violinist, and Isidore Luckstone, accompanist. The last named will come into more prominence at this concert than before, because he is to play the Grieg son-

ata with Mr. Musin. The program shows the excellent yet popular character of the music.

Frauenliebe.....Schumann  
"Seit ich ihn gesehen," "Er, der herrlichste von Allen," "Ich kann's nicht fassen nicht glauben," "Du ring an meinen finger."  
Madame Juch.

Sonata, C minor, op. 45.....Eduard Grieg  
M. Musin and Mr. Luckstone.

English songs—  
Should He Upbraid, and Love Has Eyes,  
H. Rowley Bishop

I'll Sing Thee Songs of Araby.....Clay  
Madame Juch.

Suite in G minor, op. 26.....Ries  
M. Musin.

The Jewel Song from Faust.....Gounod  
Madame Juch.

Introduction and rondo capriccio, op. 28.....Saint-Saëns  
M. Musin.

Ave Maria, violin obligato.....Gounod  
Madame Juch and M. Musin.

Another recital is announced by the Institute department of music. It is to be by Moriz Rosenthal and to take place at the Academy on December 5. The selections he has chosen to perform are on quite a different line from those played at the symphony concert. Music lovers here are very desirous of hearing him play the Berceuse No. 3 of the subjoined program, as the critics have said it is quite the most beautiful in his repertory:

Sonata, A major.....Mozart  
Carnival, op. 9.....Schumann  
Berceuse.....Chopin  
Valse, op. 42, A flat.....Chopin  
Ballade, A flat major.....Chopin  
Valse, D flat major.....Chopin  
Lindenbaum.....Schubert-Liszt  
Papillons.....Rosenthal  
Vienna Carnival.....Rosenthal

Wissner Hall was opened on Tuesday evening by a delightful recital by—one almost said—three artists. There were four of them, but the Misses Sutro played so like one person that even the evidence of one's own eyes was hardly convincing. Since their appearance here four years ago with the Seidl Orchestra they have kept on improving, though even then their ensemble work was marvelous. They play in precisely the same style, tone and method, and their crescendos and diminuendos are taken exactly together. Much was said of this in the advance notices, but not a line too much has been written. Their appearance is in their favor and they are graceful and unaffected in style. They really do not need to confine their selections to the limited list of works written for two pianos, but might take a solo and it would be satisfactory. This limitation considered, their numbers were well chosen. They were the Variations, E. Rudorff; Entrée de Fête, Gounod-Saint-Saëns; Grand Duo sur "l'Etoile du Nord" de Meyerbeer, C. Wehle; Romanze, Thern; Introduction and Gavotte, N. von Wilm; Hungarian Dance, J. Brahms; "Turkish March," from "Ruins of Athens," Beethoven; Airs Bohémiens, E. Pirani, and the Valse Carnavalesque, C. Chaminade.

A repetition of the "Turkish March" was demanded and was given, though the young women must have been wearied by their long performance.

Leo Schulz, the 'cellist, whom one of our daily newspapers characterized correctly as "the prima donna of the cello," charmed us all by the energetic beauty of his playing, which appeals to both heart and brain. His numbers were a nocturne by Chopin, a gavotte by Fitzenhagen, and the "Spinnlied," by Popper, and for encore he gave a portion of the "Traumerei" with an exquisite grace, equal to that displayed in the nocturne, which is saying much.

Victor Baillard, a baritone with a powerful, sweet and sympathetic voice, sang "The Rosary," Nevin; "Hindoo Song," Bemberg; "Dio Possenti" ("Faust"), Gounod, and

the "Torreador" ("Carmen"), Bizet. The last two were given in effective and dramatic style. The accompaniments were highly satisfactory, being played by Robert Thallon.

The new hall is very pleasant. Its walls are a soft blue and the ceiling white, the electric lights being placed on it and also above the top of the large pillars. This is a decidedly agreeable feature, for one does not leave the hall with smarting eyes and an aching head as the result of lights placed on the line of vision. The ventilation is good, and the location accessible, it being at the junction of Flatbush and Fulton avenues. This accessibility will naturally make it sought after for balls as well, and the polished floor will be fine for dancing. Upstairs there are studios for musicians, several of which are already taken, the large elevator being appreciated by pupils who have before had to climb stairs in other studio buildings.

After the concert Mr. Wissner and Edward H. Colell, manager of the hall, held an informal reception in the piano warerooms, and were heartily congratulated on the success of their venture, and thanked them for providing a good hall for musicales.

Manager Colell has already secured several attractions. The first of these is William Graefing King, the boy violinist, who will appear on Wednesday evening, and will be assisted by Miss Belle Maze, pianist, and Charles Stewart Phillips, tenor. The following program will be given:

Violin solo, Rondo Capriccioso.....Saint-Saëns  
William Graefing King.

Tenor solo, The Message.....Blumenthal  
Charles Stuart Philips.

Violin solo, Concerto in E minor.....Mendelssohn  
William Graefing King.

Piano solo, Gondoliera.....Liszt  
Miss Belle Louise Maze.

Tenor solo, Madrigal.....Victor Harris  
Charles Stuart Philips.

Violin solos—  
Legende.....Wieniawski  
Scotch Rhapsodie.....Carl Venth

William Graefing King.

Piano solo, en Courant.....Godard  
Miss Belle Louise Maze.

Violin solo, Gypsy Airs.....Sarasate  
William Graefing King.

Wednesday was "our busy day" musically. In the morning Miss S. C. Very lectured for the third time before the Heights women, her subject being the opera. That she made it interesting was proved by the frequent applause. She illustrated her remarks about each master by a selection from his best known work. She said that progress in music was gauged by the knowledge of Bach, and that in absolute music Beethoven has no peer. The next lecture will be on the symphony.

The Music Circle of the Students' Guild of the Packer Alumnae gave its first musical at the home of Mrs. Cornelius Zabriskie, No. 846 Carroll street, on Wednesday morning. The artists were Carl Fiqué and Mr. Grigg, of the Metropolitan Conservatory of Music, and the selections were from Mozart, Chopin, Brocca, Liszt and Schumann.

Mrs. W. S. Tuttle is chairman of this circle, which meets alternate Wednesday mornings at 10:30. It will take up the characteristics of music of five countries, illustrating each school with appropriate programs. At some meetings the talent will be professional and at others amateur. The committee in charge includes Miss Benedict, Mrs. Laimbeer, Mrs. Love, Miss Liebmann and Miss Pomeroy. Among the members are Mrs. C. R. Smith, Miss K. M. Shane, Miss Helen L. Howard, Miss Laura E. Gray and Miss Mary Burns.

Wednesday afternoon Mrs. Henry T. Richardson, of Monroe place, gave a musical, at which Charles L. Safford was pianist and Wilford Watters vocalist. Both are members of the quartet choir of the First Unitarian Church, and the musical was given because of a desire expressed by

## OVIDE MUSIN,

Professor-in-Chief of the Superior Class of Violin,  
Liège, Belgium, Royal Musical Conservatory.

By contract with the Belgian Government Mr. Musin has, annually, six months' leave of absence, which he proposes to utilize by establishing in New York a

**Virtuoso School of Violin,**  
based upon the Liège System.

Celebrated exponents of that system are:

WIENIAWSKI, VIEUXTEMPS, LEONARD, MAR-  
SICK, CÉSAR THOMSON, YSAÏE, MUSIN.

**The Ovide Musin Virtuoso School of Violin,**  
of New York, will be open throughout the year.

Mr. Musin will occupy his official position at Liège from February to August 1, and in New York from August 1 to February 1.

**New York address: Steinway Hall.**



## HARRY J. ZEHM

CONCERT ORGANIST.

Pupil of Alexandre Guilmant.

Address 111 West 105th St., New York.

## Mr. CHAS. C. ROGERS,

THE CHAMPION AUTOHARPIST.

is prepared to give instruction on the Autoharp, Apollo Harp, &c. He is also prepared for tuning, repairing, &c. He has several fine Harps, including a \$150 Concert Grand Autoharp for \$25; a \$40 Model de Luxe, \$15; a \$25 Orpheus, \$10. These prices include case, several pieces of music and three lessons. Mr. Rogers is instructor for Alfred Dolge & Son and C. H. Ditson. His rooms are at 137 East 17th Street, or address at 6 East 17th Street, NEW YORK.

## CHARLES W.

243 WABASH AVE., CHICAGO.

WESTERN REPRESENTATIVE:

FRED. J. WESSELS,

Auditorium Tower, CHICAGO.



## EVAN WILLIAMS, TENOR.

Oratorio and Concert.

For Terms, Dates, &c., address

Wolfssohn's  
Musical Bureau,

131 East 17th Street,  
NEW YORK.

# CLARK,

BARITONE

several church members to hear the artists in music of a different style from that appropriate to a religious service. The guests were chosen from among our most exclusive set, and the following pleasing program was received with cordial applause:

Impromptu in B flat.....	Schubert
Mr. Safford.	
Lunge dal caro bene.....	Secchi
Mr. Watters.	
To a Wild Rose.....	MacDowell
Moonshine.....	MacDowell
The Brook.....	MacDowell
Mr. Safford.	
Mignon, que fais tu de la vie?.....	Tosti
Elégie.....	Massenet
Bon jour, Suzon.....	Delibes
Mr. Watters.	
Barcarolle.....	Rubinstein
La Fileuse.....	Raff
Mr. Safford.	
Thine Eyes So Blue.....	Lassen
Bid Me to Live.....	Hatton
Mr. Watters.	
Marcel.....	Godard
Mr. Safford.	

At 4 o'clock on Wednesday the Laurier Musical Club held its second social meeting at the house of Miss Eva L. Quintard, No. 431 Greene avenue. The program was contributed by club members, with the exception of the solos by Miss Ostermayer and Mr. Rodenbeck, who were both guests of the afternoon, though Mr. Rodenbeck is also an honorary member of the society. Both were rewarded with encores. The numbers given were as follows and were all well received:

Contralto solo, The Quest.....	Smith
Miss Eva L. Quintard.	
Violin solo, Sonatine, op. 137.....	Schubert
Mrs. Grace F. Ryan.	
Soprano solo, Spring Tide.....	Becker
Miss Adele Marie Ostermayer.	
Piano solo, Intermezzo.....	Hiller
Miss Elizabeth M. Davis.	
Basso solo, Star of My Heart.....	Denza
Adolph B. Rodenbeck.	
Violin solo, Serenade.....	Gounod
Miss Johanna Aphils.	
Soprano solo, When the Heart Is Young.....	Buck
Miss Elsie Ray Eddy.	
Piano solo—	
Melody.....	Beethoven
Minuetto.....	Scharwenka
Miss Lydia Shultz.	

Many musicians from Manhattan and Brooklyn attended the reception given Wednesday afternoon and evening by Mrs. George C. Stebbins and Mrs. G. Waring Stebbins, No. 19 Verona place. The Messrs. Stebbins were also present, for the occasion was really the post-nuptial reception for Mr. and Mrs. G. Waring Stebbins, who were married in the early summer, and went directly to Europe. Mr. Stebbins took advantage of the long vacation allowed him by Emanuel Baptist Church, of which he is organist, and studied singing in London and organ in Paris.

Besides the Institute concert there were several minor musical events on Wednesday evening.

Methodists and hymn tunes are indissolubly connected in the minds of most people, and good music is coming more and more to take a prominent part in their religious service. So perhaps it is not surprising that the speaker at the annual dinner of the Methodist Social Union, held on Tuesday evening at the Academy, was Prof. W. L. Tomlins, of Chicago, who said on being introduced that he could perhaps say "of Brooklyn" after a short time. He will be cordially welcomed should he decide to come here to live.

The professor's theme was "Music—Its Influence on Mind and Soul." The address was listened to with the closest attention and often applauded. The speaker began by declaring that music was the best medium by which to educate a child's head and heart, and a boy placed under its refining influence is apt to grow into a better man than he would be without it. It lifts people out of themselves and gives a broader horizon for their thoughts. Speaking of the sight singing classes he said that Wagner's prophecy

has come true, that "music will in time be for the lowly." The singing voice is always affirmative.

Speaking of the development of the race, Professor Tomlins said the first period could be called that of the will which might be characterized by mere rhythm, as in the drum. The second, the heart period, he likened to the lyre, producing harmony, and the third, the mind period, like the lute, excelled in true melody. Rhythm comes from the flesh element, and is merely a recognition of the 'vow' in time. The elementary expression is a kick, a step." This was illustrated by the banjoist who is dominated by his heel in keeping time to a measure of about forty beats to the minute. The second stage he represented by the beating of the heart, and the third by the coming and going of the breath. Professor Tomlins showed what power could be put into the hymn "Holy, Holy, Holy," and closed by singing "America."

Robert Thallon's eighth Saturday concert showed traces of the Symphony concert, as it contained Beethoven's Fifth Symphony, the overture to "Euryanthe," the Schumann air and variations for two pianos, and Moszkowski's Spanish Dances. At his annual Thanksgiving morning concert he will be assisted by Mrs. Joseph Knecht, soprano, and Joseph Knecht, violinist, in a fine program.

The first of a series of informal musicales was given on Thursday evening at the house of Miss Katharine Maltby, No. 160 Joralemon street. Three artists contributed an agreeable program. The piano selections played by August Arnold were the "Moonlight Sonata," Beethoven; Nocturne, Brassin; Tarantelle, Chopin; "Butterfly," "Love Song" and "Spring Song," Grieg. Miss Jessie Howard Matteson sang "O for a day of spring," Stern; "Irish Folksong," Foote; "The Vow," Meyer-Helmund. Henry Gaines Hawn read "Sandalphon," Longfellow; "The Higher Culture" and "The Tragedy," Aldrich.

A number of bright young women on the Hill are members of the Friday Afternoon Club, whose object is pleasure and instruction. Among the papers read last Friday was one by Miss Lillia M. Beams, on "The Effect of Climate and Scenery Upon the National Character of Music." It was a bright little essay, which opened by saying that the character of a people is told by its music, "which is essentially an expression of the emotional nature more or less elevated according to the influence of environment." It continued by quoting the theory of Darwin that man learned to express himself musically in imitation of the birds, and the theory of Spencer, who maintains that music is implanted in the very nature of man and that he was a singing animal from the beginning. "The folksong is the inspiration of much that is characteristic in the music of to-day, lending so strong a local coloring that we can almost invariably recognize its source. It is the musical expression of a primitive people. Who made it? In the words of one of the old Norwegian songs,

'It made itself as it sped along,

A floating log brought to me a song.'

The folksong—the outpouring of the inner life of a people influenced by their natural surroundings—is the most perfect example we have of entirely free musical expression. Bound by no rules of form or harmony, it is yet full of a harmony that Nature herself inspires."

Norse folksongs were chosen for illustration as best showing the effect of climate, scenery and history, dating the history back to the mythological period. The music was characterized as "distinguished by its ever changing rhythm, its great wealth of harmony, and above all by the truth and purity of its melodies."

At the close of her reading Miss Beams, who is an unusually fine pianist for an amateur, played selections from Grieg and a number of songs.

Under the direction of Louis Koemmenich the Brooklyn Saengerbund gave a concert of numerous short selections, all decidedly German in style, at Saengerbund Hall, last evening, which proved decidedly taking to the large audience present. The following was the program:

Overture, Merry Wives of Windsor, arranged for two pianos.....	Nicolai
L. Koemmenich, A. Rihm, L. Dorer, G. Hochsprung.	

Ave Maria.....	Bach-Gounod
Oracle.....	Parlow
Saengerbund Chorus of Women's Voices.	
Duet, You Are Mine.....	Hildach
Miss Clara Decker and Heinrich Bartels.	
A Religious Evening Song (new).....	Spicker
Winter Scene in Poland.....	Kempler
Beetle and Butterfly.....	Veit
Male Chorus of the Saengerbund.	
Duet, Invitation to Dance, arranged for two pianos by A. Rihm.....	Weber-Weingartner
A. Rihm and L. Dorer.	
Baritone solo and woman's chorus, An Old Lay....	Pache
Heinrich Bartels and Female Chorus of the Saengerbund.	
Military March, for two pianos.....	Schubert
Miss A. Horle, F. Oschmann, A. Popp, J. Bayer.	
Jolly Fellows, double quartet.....	Exner
J. Bielenberg, H. Schmalix, H. Ettling, E. Colling, H. Koeln, J. Fuelles, L. Doscher, R. Linn.	
Duet, Ida and Frieda.....	Kron
Miss A. Boehmke and Miss A. Drabot.	
Baritone solo, A Maiden at Heaven's Gate.....	Genee
J. Schurz.	
Humorous scene, Guardian and Ward.....	Suppe
Miss Clara Decker and Herman Koeln.	

The program for the Saengerbund concert at the Academy, December 12, announced here last week, is given below. The chorus will then number 140 and the assisting artists will be Mrs. Josephine S. Jacoby, contralto; Henry Bartels, baritone; August Spanuth, pianist, and an orchestra of forty:

Overture, Tannhäuser.....	Wagner
Orchestra.	
Recognition of Land.....	Grieg
Male chorus and orchestra; baritone solo, Henry Bartels.	
Aria from Orpheus.....	Gluck
Mrs. Josephine S. Jacoby and orchestra.	
The Emigrants (new).....	Gevaert
Ballad for male chorus à capella.	
May Song (new).....	Krug
Phyllis and the Shepherd (new).....	Von Othegraven
Women's chorus and orchestra.	
Overture, Melpomene.....	Chadwick
Orchestra.	
The Fire Rider (new).....	Hugo Wolf
Mixed chorus and orchestra.	
Piano concerto in E flat major.....	Liszt
August Spanuth and orchestra.	
Jessie (Scotch folksong, new).....	Von Othegraven
I Love But What Neat Is (new).....	Renger
Male chorus à capella.	
Urlicht (fourth movement from the Second Symphony, new).....	Mahler
Bliss.....	Von der Stucken
Young Siegfried.....	Zoellner
Male chorus and orchestra.	

Three fine Thanksgiving services were rendered last evening. One was at the Lafayette Avenue Presbyterian Church, where, under John Hyatt Brewer's direction, Dudley Buck's cantata, "The Triumph of David," was given by Miss Mary H. Mansfield, soprano; Mrs. Marian Van Dynn, contralto; Barclay Dunham, tenor, and Hugh E. Williams, basso, with a chorus of thirty voices. This made the third time this cantata has been given here within the month. Dudley Buck evidently has honor in his own country.

The chief musical number at the Hanson Place Methodist Church was Carl Maria Von Weber's "Jubilee" cantata, with the organ prelude "Seed Time and Harvest," West; a sacred part song, "Sweet Is the Light of Sabbath Eve," Smart; the choir response, "Beyond the Smiling and the Weeping," Marston, and a contralto solo, "The Better Land," Cowan, as preliminary portions of the service. The postlude was Stainer's "Jubilant March." Charles Anson Fuller is organist and choirmaster here, and the quartet is composed of Miss Emma L. Ostrander, soprano; Miss Freda Olsen, contralto; Harry R. May, tenor; Milton J. Platt, bass, and a chorus of twenty-eight voices.

At the P. E. Church of the Incarnation, where E. W. Bray is choirmaster and L. H. Stagg organist, the music included Stainer's choral service, "Cantate Domino," Crew; "Benedic Anima," Shepherd; "Come, Holy Spirit," Buck (contralto solo sung by Miss Maude Clyde); anthem, "O pray for the peace of Jerusalem," Knox. The chorus here numbers fifty voices.

On the evening of St. Cecilia's Day, which is Tuesday,

MORIZ

Steinway  
Piano  
Used.

ROSENTHAL

Under the Management of

HENRY WOLFSOHN, 131 East 17th Street, NEW YORK.





the choir of St. Barbara's Church, in the Eastern District, will give a concert at Arion Hall, with the assistance of Reginald Storch's orchestra and Miss Charlotte Haemerer, Miss Clara Neissing, Miss Addie Pfundstein, Charles A. Bauer, Joseph Frey, C. Wollman, A. Tischer, J. Jansen and F. Wunsch as soloists.

The chief work will be Schiller's "Song of the Bell," in Romberg's musical setting, which will be preceded by the overture "St. Barbara," by Kela-Bela, the "Soldiers' Chorus" from "Faust," and a number of German folk-songs.

Organist Will H. Taylor, of the Memorial Choir, with his quartet, is to give the musical numbers at the installation service on Tuesday evening at the Emanuel Presbyterian Church of Flatbush.

Brooklyn musicians have recently accepted choir positions at Hewletta, L. I. The organist, S. B. Seabury, was until lately choirmaster at St. Paul's P. E. Church. The soprano is Miss Elsie Ray Eddy; contralto, Miss Annie Gulbrandson; tenor, F. S. De Mott; bass, Richard Davis.

New church organs have been put in the First Congregational Church and St. Michael's R. C. Church at Flushing, L. I., which is now a part of our city. The one was dedicated yesterday, and the second will be on St. Cecilia's Day with an elaborate program, arranged by A. J. Murphy, organist of the church, and Paul Martin, organist of the Church of Our Lady of Victory, Brooklyn. The soloists will be Miss Alice H. Merritt, soprano, and Miss Lillian M. Browne, contralto, both of Brooklyn.

Concerts just announced are that of the Cecelia Ladies' Vocal Society, John Hyatt Brewer, director, to take place December 7, and one to be given at a later date by Chester H. Beebe, organist of the First Baptist Church on Keap street, at which he will have the assistance of Miss Kathryn Krymer, contralto, and Victor Baillard, baritone.

Robert A. Gaylor, organist of Christ P. E. Church, Clinton street, has organized a male quartet from members of his choir. Joseph McCarthy and Frank Goepper are the tenors, and Robert L. Findlay and W. Stanley Grinstead the basses. The quartet singing, often unaccompanied, has become a feature of the evening services.

Advanced pupils of the Virgil Piano School will give their second recital on Friday evening, November 25, at Memorial Hall.

Last Tuesday Mrs. Berta Grosse-Thomason, assisted by her pupils, gave a musicale at her studio, No. 300 Fulton street, which was thoroughly enjoyed by an audience of interested friends. The program was as follows: "Tone Pictures," Loschhorn, Gussie Ohlg; Borchetta, Nevin, Adele Koch; "Der Wanderer," Schubert-Liszt, C. Belle Perkins; Hungarian Dance (two pianos, eight hands), Theresa Henitt, Lulu Hoschke, Helen Fink and Adele Koch; Bridal Procession from "Lohengrin," Wagner-Liszt, Julia H. Fincke; "The Naval Parade," duet, Franz Kullak, C. Belle Perkins and Mrs. M. J. Stebbins.

A class in harmony, modeled on that of E. A. MacDowell, of Columbia, is being successfully carried on at the Venth Conservatory by Mrs. Charles W. Thompson, who is a pupil of MacDowell's. It has about twenty members, and meets on Saturday mornings at 10 A. M.

Dr. Hanchett's topical and analytical piano recitals on Tuesdays at the Art Building, and Carl Figue's special course of ten lessons in the study of musical form on Wednesday afternoons at Wissner Hall, are growing in interest and in attendance.

A. E. B.

#### Heinrich Meyn.

Heinrich Meyn, the baritone, has been engaged for the first concert of the New York Oratorio Society and the first production of Damrosch's new "Manilla Te Deum." He has also been engaged by the Fortnightly Musical Club of Cleveland for a presentation of Liza Lehmann's new work for baritone and mixed chorus, which was entrusted by her to him for its first presentation in this country.



CINCINNATI, November 19, 1898.

THE Ladies' Musical Club followed the Woman's Club in giving the second performance of "In a Persian Garden" on Saturday afternoon, November 12, in College Hall. The Ladies' Musical Club sets the pace for musical events in this city—it is not only conservative, but progressive. It was therefore to be expected that its presentation of this latest musical sensation would be on a high plane of merit, and this expectation was fully realized.

The first part of the program was of a miscellaneous character, filled out by George Hamlin, tenor, and Miss Anne E. Griffiths, soprano. Mr. Hamlin asserted his voice to a great deal of dignity and artistic individuality in the solo numbers, especially in the Gypsy Melodies and Love Song by Dvorák.

There was expression in Miss Griffiths' voice in her singing of Synnoor's Song, by Kjerulf, and "The Willow," by Goring Thomas. The soloists for Omar Khayyam's poem were Miss Anne E. Griffiths, soprano; Miss Helen Hinkle, contralto; George Hamlin, tenor, and W. Y. Griffith, bass; Miss Flora D. Coan, piano. Discriminating taste characterized Miss Coan's playing. The musical poem was given a nicely balanced performance. Mr. Hamlin was in good voice and sang his solos with tenderness and pathos. The basso, Mr. Griffith, made an impression. His voice is expanding and improving in musical quality. Miss Griffiths did justice to her part and sustained her high notes beautifully. Miss Hinkle sang her numbers with a sympathetic voice. To most of the audience, which was a cultured one, the music was new, and the general verdict was one of satisfaction with its quaint cast, thoroughly musical trature and striking melody.

\*\*\*

Mrs. Nina d'Alvigny (Nina Pugh Smith) gave a song recital on the evening of November 16 in the ballroom of the St. Nicholas. Mrs. Smith is a Cincinnatian by birth, but by education she has become a cosmopolitan. She is a pupil of Rasine Laborde, of Paris; Clara Doria Rogers, Boston, and A. Giraudet, of the Paris Conservatoire. Mrs. d'Alvigny has received her training both for the concert and operatic stage.

She sang with success in opera in the French metropolis and in other cities in France and on the Continent. Her voice is a pure contralto, and its quality is a reminder of Annie Louise Cary. Mrs. d'Alvigny was assisted by Miss Flora Coan, pianist, in the following program:

Mon cœur s'ouvre à ta voix.....Saint-Saëns  
(By request.)  
Nur wur die Sehnsucht kennt.....Tschaiowsky  
Altdeutscher Liebsreim.....Meyer-Helmund  
Mrs. d'Alvigny.  
Pastorale.....Scarlatti-Tausig  
Spanish Serenade.....Carlos Sobrino  
Miss Coan.  
O for a Day of Spring.....Leo Stern  
O Listen to the Voice of Love.....Old English Song  
In Questa Tomba.....Beethoven  
Chansonne Russe.....Paladilhe

Berceuse (Kpyres).....Holmes  
Chant Hindou.....Bemberg  
Mrs. d'Alvigny.  
Kammenoi-Ostrow.....Rubinstein  
Miss Coan.  
Erlkönig.....Mrs. d'Alvigny.

Mrs. d'Alvigny's singing was characterized by mellow and musical quality. She sings with earnestness and depth. Her lower notes are clothed with richness. There is a sympathy in her voice which is deep and tender. This she proved particularly well in her interpretation of the Tschaiowsky song. She imparted just the right kind of expression to the old English song. The quaintness of the "Chant Hindou," by Bemberg, was well emphasized. Her dramatic capacity was well tested in her broad rendering of the aria, "My Heart at Thy Sweet Voice," by Saint-Saëns. Altogether Mrs. d'Alvigny proved herself an artist of breath and exceptional versatility. Miss Coan played well. The "Kammenoi-Ostrow" was given with clean outlines in the melody and emphasis in the contrasts. As an encore she played "The Spring Song," by Mendelssohn.

\*\*\*

The first chamber music concert by the Marien String Quartet in the Odeon on Wednesday evening, November 16, presented the following program:

Quartet in E flat major, op. 12.....Mendelssohn  
For two violins, viola and 'cello.  
Trio in G major, op. 9, No. 1.....Beethoven  
For violin, viola and 'cello.  
Quartet in D major, No. 2.....Borodine  
For two violins, viola and 'cello.

The second violin, George Dasch, of the quartet, as it stood last year, now a resident of Chicago, was substituted by M. A. Snyder, of Springfield, Ohio. He is a good successor, and adds strength to the quartet. The work of the evening was in evidences of conscientious preparation; much of it was of a highly finished character. The playing was remarkably clean, the ensemble well fitted and homogeneous. Mr. Marien is a spirited, enthusiastic first violin, even if he is a little sharp at times.

The quartet is finely balanced. Mr. Mattili at the 'cello and Mr. Schliewen at the viola are components of artistic proportion. The Mendelssohn Quartet was a grateful number in their hands. Its methodical clearness and easy flow were well maintained. The shading and expression given to the canzonetta were exquisite. There was rhythmical clearness in the Beethoven Trio, and it was played in a thoroughly musical spirit. The composition itself shows little of the maturity of Beethoven, and belongs to his early creative period, when he was permeated with the influence of Haydn and Mozart.

\*\*\*

The musical event par excellence of the week was the Doerner concert in the Odeon on Friday evening, November 18. Mr. Doerner was assisted by the following soloists: Bertha Sheehan Meyers, contralto; Michael Brand, violoncello; Miss Belle Beazell, one of his pupils, accompanist. In the Septet he was assisted by members of the Cincinnati Symphony Orchestra. The program was arranged as follows:

Grand septet in D minor, op. 74.....Hummel  
For piano, flute, oboe, horn, viola, 'cello and bass.  
Aria from Mitran.....Rossi  
Violoncello—  
Plainte.....De Swert  
Mazurka in D minor.....Popper  
Piano—  
Romanze.....{ Armin W. Doerner } Nembach  
Capriccio.....{ Dedicated to } Andres  
Songs—  
Arise! for the World Rejoices.....Ries  
Absent.....Mayer  
Good Night.....Rubinstein  
Piano—  
Concerto in B flat minor.....Conrath  
Orchestral parts on second piano.

Mr. Doerner is to be congratulated on the revival of the Hummel Septet, which was not given in this city in twenty

## GRAND WESTERN TOUR TO THE PACIFIC COAST.

THE WONDERFUL  
BOY VIOLINIST,

# HELMONT

Miss Lillian Apel, PIANISTE.

Miss Grace Preston, CONTRALTO.

DIRECTION: VICTOR THRANE, 33 UNION SQUARE,

REPRESENTATIVE: CHARLES L. YOUNG.

NEW YORK.

years. The program, not only in this respect, but in others, was a genuine treat for music lovers. Mr. Doerner in the septet was heard at his best. It is a brilliant and grateful composition, although of somewhat superficial and antiquated cast, and when it is remembered that in his day Hummel was considered a rival of Beethoven, the progress of musical development since is welcomed in the thought that Beethoven has passed him in the race for immortality long ago. Mr. Doerner's playing was clean cut and exceptionally brilliant.

He maintained an excellent ensemble, keen and just in his sense and proportion of values. His playing was exceptionally brilliant, remarkably clean and dramatically contrasted. Mr. Doerner's support in the orchestral instruments was fairly good. Mr. Doerner played the Conrath concerto for the first time last season, when it produced the impression of being a thoroughly wrought and well constructed composition. His reading of it did it full justice. His two solos—compositions by local composers—attracted considerable attention.

Mrs. Bertha Sheehan Meyers, contralto, made her first appearance on a Cincinnati concert stage since the continuance of her studies abroad. She is to be congratulated upon her improvement. This has been in the direction of genuine art. She has developed especially in her artistic make-up. There is more soul in her singing than ever before. She sang Rossi's "Ah, Rendimi" with finesse in the shading and with the subtleties of expression demanded by the music, even if she lacked in fullness of voice and dramatic intensity. There was considerable poetry in the encore, "Good Night," by Hawley. Mr. Brand's appearance on the concert stage, after a long absence, was hailed with delight. The mazurka by Popper was a first time number. Mr. Brand is a thoroughly poised artist. He has the proper sense of values, and plays with a warmth, delicacy and nobility of tone that few cellists possess. His playing at the same time has intellectual breadth.

The auction sale of the choice of Symphony seats took place in College Hall on Friday and Saturday of this week. The premiums realized \$1,500. Over 500 students' season tickets have been sold. J. A. HOMAN.

#### Ion Jackson.

THIS distinguished American tenor has entered upon an exceedingly active season, his concert engagements being so numerous as to keep him incessantly busy. The quick and substantial success that Mr. Jackson has wrought is almost unmatched in the annals of concert singers. One year ago he came to New York unknown, and now his reputation extends all over the United States. He was born in Akron, Ohio, and was educated in Germany. As a member of the College Glee Club he won some reputation as a singer; but not until he came to New York did he decide definitely to become a professional singer. He jumped into popularity at a bound, and his services were in demand in various parts of the country. Wherever he appeared the newspapers were lavish in their praise of his beautiful voice and artistic method. From time to time THE MUSICAL COURIER has reproduced from various newspapers complimentary articles touching Mr. Jackson. Not long ago he sang in a concert in Middletown, N. Y., and the Press of that place thus referred to his singing:

Ion Jackson is unquestionably the finest tenor who ever sang in this city. There is a breadth to his renditions which at once places him upon a plane far above mediocrity. Though possessed of a tenor of apparently unlimited force and phenomenal compass, he never once stooped to vocal display nor forced a tone until it was all unmusical or harsh. On the other hand, in two charming num-

bers, one an Irish and the other an English ballad, he showed that he was as capable of interpreting the sweet and tender in music, as the bold and dramatic.

And the Middletown Daily Times said:

Ion Jackson at once established his right to be considered as a musician of the first rank. His interpretations were marked by absolute dramatic truthfulness. "Am Meer," by Schubert, was never sung better, and in a couple of old Irish ballads he evinced his mastery of the pathetic style. It is seldom indeed that one listens to such a voice so well used.

Among the engagements Mr. Jackson has made the following may be mentioned: Soloist with the Elmira, N. Y., Vocal Society in Elmira and Corning, N. Y.; in "The Persian Garden," Binghamton, N. Y.; December 2, a recital for the Presbyterian College for Women in Columbia, S. C.; December 8, Plainfield, N. J.; December 15, production of Mendelssohn's "Ninety-fifth Psalm" in Newark, N. J.; December 30, "The Messiah," in Pittsburgh, Pa. Sang in Roseville, N. J., Sunday, November 6, in Roseville Presbyterian Church and is re-engaged for Sunday, November 27.

These are only a few of the bookings Mr. Jackson has made. He has enough engagements to keep him constantly before the public until next spring. He has been re-engaged as tenor in the choir of the Church of the Incarnation in this city. Another example of an American singer's glorious success.

#### The National Federation of Musical Clubs.

THE local biennial board in St. Louis of the N. F. M. C. consists of Mrs. James L. Blair, president; Mrs. Wm. Funsten, recording secretary; Mrs. A. Deane Cooper, corresponding secretary and chairman of ushers; Mrs. William Hardaway, treasurer; Miss Grace Taussig, chairman of committee on credentials; Mrs. Oscar Herf, chairman of committee on entertainment; Miss L. L. Reed, chairman of committee on badges; Mrs. A. J. Knapp, chairman of program committee; Mrs. Cary Carper, chairman of committee on hotels; Mrs. Charles Taussig, chairman of committee on decorations; Miss F. Marion Ralston, chairman bureau of information; Mrs. Edward D. Meier, chairman of committee on transportation; Mrs. Phillip N. Moore, advisory.

With so well an organized local board St. Louis will care for the Federation in royal style.

The board of management of the N. F. M. C. will extend an invitation to every musical club in the country to attend the biennial meeting and enjoy the musical part and the addresses, but only the federated clubs will be allowed the social features and business meetings.

There will be a room set apart for a club exhibit of reports, year books, programs and such matter as will be useful and helpful. This exhibit will be under the supervision of Mrs. J. W. Hardt, of Topeka, Kan., who will collect all material by February 1 and classify it.

The circulating library is fast building up. The clubs are responding very promptly with valuable lists of music, which they place at the disposal of the federated clubs.

The registration bureau is also getting in a fine list of excellent musicians from the federated clubs who are happy to place their services for the help of the sister clubs.

MRS. CHANDLER STARR.

DR. H. H. HAAS will be in Paris from October, 1899, to May, 1901, during the Exhibition. Perfect command of the French, German and English languages, to write and to speak; open to engagements. References: G. Schirmer, 35 Union square; Marc A. Blumenberg, 19 Union square. Address H. H. Haas, Roanoke, Va.

#### The Arion Society's Concert.

THE concert of the Arion Society last Sunday night in its beautiful hall in Fifty-ninth street was, barring one lamentably weak feature, conducted on the same high plane of excellence that distinguishes the entertainments of this society of earnest and unselfish music devotees. The concerts of the Arion Society are in a sense family affairs, since none save members and their immediate families have access to them; yet they always attract an audience that fills the spacious hall. In this regard last Sunday night's concert was no exception to the rule, for there was not one seat unoccupied. And it was observed that the audience contained many prominent musicians.

There was an orchestra of some fifty-five members and a chorus of more than twice as many men; there were also two specially engaged soloists, Miss Olive Mead, the violinist from Boston, and Mme. Johanna Gadschi. Julius Lorenz was the conductor.

The concert was opened impressively with an effective performance of the death march from Wagner's "Götterdämmerung," played as a memorial tribute to Richard Katzenmayer, recently deceased, who was for a long time president of the society.

Madame Gadschi's first offering was the "Und Susanne Kommt nicht" aria from Mozart's "Marriage of Figaro," which she sang in German. She had not sung three measures before it became painfully manifest that there was something wrong with her voice. It was tremulous, husky and pitched too high. In vain did the orchestral conductor strive to impress upon her that she was off the key, and his men played with unction trying to drown the effects. This marred seriously the beauties of the orchestral accompaniment. The singer positively shrieked through the lovely aria, utterly mistaking the character of the composition. Her inability to give an adequate interpretation grew out of her defective method of vocalism and a misconception of the music she was attempting to sing. Her enunciation and phrasing, too, were execrable. Indeed, it was a pitiable effort by one whose name has been blazoned on programs as a prima donna. The judicious in the audience suffered and repressed their grief while Madame Gadschi sang. Later in the evening, when she gave a group of German songs, with piano accompaniment, there was a still more dismal revelation of her shortcomings. Her intonation was even worse than before; she persisted in singing too high. A celebrated voice physiologist holds that nothing so certainly indicates the irreparable deterioration of a voice (especially a male voice) as an invincible proclivity to sharpen tone, to habitually singing too high, and he makes a comparison with a defective violin string, which, when forced, produces an impure tone. Many in the audience seemed sorrowful over the singer's distressing failure.

In bright contrast was the splendid performance of Miss Olive Mead. Here is a young woman of slender figure, frail, and even spirituelle, who possesses masculine strength. Her temperament is that of the artist, and she is an impassioned poetess of her instrument. Her technic is adequate for the correct performance of even more exacting works than the Vieuxtemps concerto she played on this occasion. Her tone is large and her intonation flawless. Beyond doubt she is the equal of any violinist of her own age, male or female, now before the public. Her playing elicited vehement applause, yet she modestly refrained from yielding to the clamor for an encore.

The singing of the chorus in the unaccompanied part-songs, in the song with French horn obligato and in the songs with orchestral accompaniment was most effective. Mr. Lorenz conducted in a graceful and forceful manner.



**HARRY PARKER  
ROBINSON,**  
BARITONE.

Concerts, Recitals, Musicales.  
ADDRESS:  
147 West 82d Street, New York.



**Frederic Mariner**  
(TECHNIC SPECIALIST).  
Three Free Lessons  
Given on Application,  
Explaining the vital points of  
**THE VIRGIL METHOD.**

Address:  
29 West 15th Street, NEW YORK.

#### True and Practical Vocal Method perfected and taught with greatest success by **LOUIS GARCIA MUNIZ,**

135 West 56th Street, New York City.  
Voices examined and advice given concerning the imperfections of each voice, their cause and effect, and their immediate prevention and remedy.

**ELIZABETH**



**NORTHROP,**  
SOPRANO  
Oratorio,  
Concert and  
Musicales.

Address REMINGTON SQUARE, 125 East 24th St.  
Personal Address:  
119 West 71st St., NEW YORK.

#### **AIMÉ LACHAUME**

Piano and Music Studio.

PREPARED TO RECEIVE A LIMITED NUMBER OF PUPILS.

114 West 34th Street,

HOURS: 10 TO 12.

NEW YORK.

#### **The New York Philharmonic Club,**

EUGENE WEINER, Director.  
EUGENE WEINER, Flute; SEBASTIAN LAENDNER, Violin; ARTHUR METZDORFF, Cello Virtuoso; HERMAN BRANDT, Violin Virtuoso; HEINRICH HELLWIG, Viola; HERMAN LEHMAN, Double Bass.  
For Terms, Dates, &c., address care of **MUSICAL COURIER**, or  
317 East 13th Street, New York.



#### **Fletcher Music Method.**

SIMPLEX AND KINDERGARTEN.

Indorsed by leading American musicians.  
For particulars address

**EVELYN ASHTON FLETCHER,**  
Care **MUSICAL COURIER.**



## Music in St. Louis.

ST. LOUIS, MO., November 19, 1898.

SOME time ago mention was made in these columns that St. Louis was direfully in need of a suitable hall for musical entertainments, especially those of the Choral Symphony, and that the proposed location for the concerts given by this society was entirely inadequate.

My regular correspondent informs this office that the first concert of the Choral Symphony's season took place on Thursday and that the High School Auditorium, in which it took place, was absolutely unsuitable, badly ventilated, imperfect acoustically and with a stage much too small, the orchestra members being huddled together with scarce elbow room. The director, Mr. Ernst, is boxed away up in a kind of "Trial by Jury" arrangement and faces the audience, looking like a Jack-in-pulpit. It is a trying situation both for the director and the audience. The soloists are so far away that one's neck is twisted out of plumb and entirely strained from the effort of an evening's craning.

It would be laughable but for the fact that the board of the Choral Symphony was obliged to make a change and reduce expenses. The chorus and orchestra are far too large for the hall and the audience is suffocated with the volume of sound. All the same, the chorus is better than ever before, and the orchestra, especially in the 'cellos, is greatly improved by the importation of new material. The soloists were Miss Jenny Osborne, Miss Ewell Buckner and Frederick Carberry, all of whom were eminently satisfactory.

The Choral Symphony stands for the best there is in St. Louis, and the members of the various boards and committees are working hard to maintain the standard and bring it to a state of financial prosperity, but they have various influences and interests to work against in the shape of other prominent societies and also the new organization, which is under the direction of Professor Otten. The warfare is pronounced, and the two rival conductors with their respective choruses threaten to eat each other up. This sort of Kilkenny cat result might spell ruin now, but eventually out of the wreckage would be saved enough good material to form a musical society that might be a credit to the city.

Music in St. Louis during the past three weeks has been of good quality, several good musicales and concerts being given.

Homer Moore, the newest acquisition to the musical progress of St. Louis, gave a Wagner program, at which he selected scenes from "The Flying Dutchman," "Tannhäuser" and "Lohengrin." The *Post-Dispatch* gives an account of this entertainment as follows:

Mr. Moore has been the pièce de résistance at countless musical entertainments since he first sang before the Apollo Club last season, but perhaps the most interesting of these affairs was the lecture-recital on the "Music-Dramas of Richard Wagner," which he gave in Mr. Wegman's studios at the Conservatorium Thursday evening. Mr. Moore could not have appeared to better advantage, for he speaks as easily and naturally as he sings—and he had Alfred Ernst for his accompanist.

He prefaced his program with a delightful little tribute to Wagner's mighty intellect, his great love of his art and profound respect for humanity and his wonderful power of expressing the human passions in music.

Mr. Moore sang with his accustomed spirit and thorough appreciation of the demands of each composition.

Mr. Wegman proved to be a most delightful host, and altogether the evening was one to be long remembered by those who had the good fortune to be present.

The Spiering Quartet, as usual, ran against a "Persian

Garden" company in St. Louis, precisely in the same manner as was the case a week or two ago in Chicago, and the first concert of the Spierings was given in Memorial Hall November 9. Their work was good and conscientious, with that careful, scholarly playing that always distinguishes it.

The same night the New York quartet of singers appeared in the "Persian Garden" at the Fourteenth Street Theatre, and sang to a handful of people. The house may have dampened their ardor, but their work certainly was not what had been expected. The accompanist especially comes in for adverse criticism, as she failed to realize the possibilities of the score. In parts the ensemble was good, in spots the vocalization was excellent. The tempi were as a rule too slow and the performance fell flat. The enunciation was not what it should have been. For instance, the bass said "Heavy-un" and "an-gul," while the tenor also said "gard-un." It was what might be described as a careless performance.

Preceding the "Persian Garden" was a miscellaneous entertainment of an interesting character, in which Miss Marguerite Hall, Mrs. Ford, Mackenzie Gordon and Dr. Duff participated.

The Union Musical Club, of St. Louis, gave the first concert of the season November 12, when Miss Jenny Osborn and Victor Lichtenstein were the artists.

The artists now engaged to appear with the Choral Symphony are Godowsky, May Stein, Cecil Lorraine, Christine Nilsson Dreier, Evan Williams, Frank King Clark, Homer Moore and Rita Lorton.

With the Union Musical Club negotiations are pending for the appearance of Sauer, Siloti, Zeldenrust and Willy Burmester.

For the fourth Artists' Recital the famous Kneisel Quartet, of Boston, has been engaged. They will give one of the concerts for the May festival, given in honor of the National Federation of Musical Clubs, to meet in St. Louis in May, 1899.

There will be other possible contributions to this May festival by the Union Musical Club, of St. Louis, to which all members will be admitted. The best talent of the club will appear at the open concerts.

Six active members' private concerts will also be given, to which student members will be admitted. Article III., Section II.: "Anyone may become a student member by presenting a written statement that he or she is taking lessons in music, said statement to be signed by the teacher."

The Dominant Ninth, a choral society founded at Alton, Ill., by Mrs. Cora D. Rohland, announces the first concert of the season, when Bendall's "Legend of Brezgen" will be sung. Mrs. Paul Davies, soprano, and Miss Ewell Buckner, contralto, of St. Louis, will be the soloists assisting. The second concert, in December, will consist of a recital by Mrs. Ruth Thayer Burnham and Mr. Lichtenstein. The third concert, in February, will have Mrs. Katharine Fisk and Charles Humphrey as soloists.

The charming recital hall named Henneman Hall, which has been built at large expense by the enterprising Alexander Henneman, was opened for the first time to the public by George Buddeus, whose reputation for artistic piano playing extends far outside the confines of St. Louis. Mr. Buddeus devoted his entire program to the works of Liszt, which were interpreted with much success. The recital was well attended by many of the best musicians in the city.

The hall was praised on all sides and proved to be a decided acquisition: in fact a much needed place of as-

semblage, most admirably adapted for chamber music or recital work. Local artists are especially enthusiastic over the hall, as its acoustics are perfect, the seating arrangements adequate and the finish and decorations quietly elegant. It is suggested that the Spiering Quartet, of Chicago, should give their four concerts of the series at Henneman Hall.

In my opinion it would make a most suitable rehearsal hall for the various clubs and organizations which St. Louis boasts. Mr. Henneman has certainly benefited the musical community of St. Louis by providing a place which artists can engage at moderate cost and which at the same time is commensurate with artistic accomplishment.

\* \* \*

Among the recently returned artists is Mrs. Nellie Allen Parcell, who for several years has been studying abroad. She has already been engaged by a prominent St. Louis society to give the opening concert of the season.

FLORENCE FRENCH.

## Mendelssohn Club of Rockford.

THIS club is in a most flourishing condition both musically and financially. It is starting on its fifteenth years as a club. The beautiful clubhouse which they entered a year ago has proven an inspiration and delight. The special course of study taken up by each of the three divisions of the club is:

The study of German opera by the first division, sea songs and barcarolles by the second division, and the development and history of ecclesiastical music from the earliest times to the present, by the third division.

The recital program of November 17 was as follows:

Blossoms.....	Felix Corbett
Mrs. Alice Watts.....	
Legato Octave Etude.....	Bach
Solifeggietto.....	Mrs. Arthur Fisher.
Perche Piangi.....	Gounod
Mrs. O. R. Brouse.....	
Autumn Leaf.....	Grieg
Valse, op. 17.....	Moszkowski
Miss Rena Lander.....	
Death and the Maiden.....	Schubert
Midsummer Dreams.....	D'Hardelot
Miss Alice Sovereign.....	
Momenta Appassionata.....	Liebling
Elfeuse gen.....	Liebling
Minuet in E.....	Liebling
Deux Minutes Valse.....	Liebling
Serenade.....	Liebling
Mrs. Chandler Starr.....	
The Sorrows of Death. Hymn of Praise.....	Mendelssohn
Myron E. Barnes.....	
Rhapsodie.....	Dreyshock
Miss Bessie McNamee.....	
Cavatina. From Der Freischütz.....	Von Weber
Laddie.....	Neidlinger
Mrs. Lois Powell Bates.....	
Gavotte and Musette, from Suite, op. 200.....	Raff
Mrs. J. L. Keep.....	
Orchestral parts on second piano by Mrs. Fisher and Mrs. Starr.....	

## Were Soloists Sunday Night.

Mme. Eleanore Meredith, soprano, and Frederic Reddall, baritone, were the soloists at the service of song in the Roseville Avenue Presbyterian Church last Sunday evening. The selections were as follows:

"Galilee," baritone solo, Coombs; "What Have I to Do with Thee?" recitative, air and duet ("Elijah"), Mendelssohn; "Come Unto Him," soprano solo ("Messiah"), Handel; "Love Divine," duet, Schneckner. Henry Hall Duncklee, organist.

## REMINGTON SQUIRE,

MANAGER.

KATHRIN HILKE, SOPRANO.	MARY LOUISE CLARY, CONTRALTO.	LILIAN CARLLSMITH, CONTRALTO.	SHANNAH CUMMINGS, SOPRANO.
J. H. MCKINLEY, TENOR.	E. C. TOWNE, TENOR.	HEINRICH MEYN, BARITONE.	LEWIS WILLIAMS, BARITONE.
CHARLES RICE, TENOR.	CLEMENTE BELOGNA, BASSO.	DAVID MANNES, VIOLINIST.	

And One Leading Musical Artists.

ON TOUR:

THE NEW YORK LADIES' TRIO

AND

LILIAN CARLLSMITH, Contralto.

DORA V. BECKER, FLAVIE VAN DEN HENDE,

VIOLIN.

'CELLO.

CELIA SCHILLER, PIANO.

THOMAS C. LOMBARD,  
Traveling Representative.

Sole Direction: REMINGTON SQUIRE, 125 East 24th Street, New York.



139 KEARNY STREET,  
SAN FRANCISCO, CAL., November 16, 1898.

"SUZETTE" came, was seen and conquered, and Oscar Weil's friends were made happy by the appreciation accorded his clever comedy opera.

It is rather unfair to speak of Oscar Weil as a local man, for he has risen to the point where he belongs neither to San Francisco nor to New York, but to the composers' world, and the everywhere which that world includes. Yet it should be distinctly a pleasure to San Francisco to claim Weil as its own, for to him belongs the credit of much pioneer work in the long ago, and his presence should be recognized as one of the most beneficial influences which has come to San Francisco. The breadth of a city should be judged by its attitude toward men of that calibre.

It is not as a writer of comic opera that I make these statements concerning Weil, but it is his deep knowledge in the most serious lines, his power of imparting, his unlimited knowledge of traditions, and his ability as littérateur that makes him the important figure that he is. To return, however, to "Suzette" as presented last night at the Tivoli by its clever company.

"Suzette" is not a new play; it was on the boards ten years ago, but so healthful is the music, so reasonable the the book that it comes like a refreshing, sparkling little mountain stream into the maelstrom of the stuff called musical comedy of to-day, and the music is so markedly modern that it might have had its first presentation last night and been designated as a charming novelty. That Weil is responsible for the book as well as the music will account for the absolute unity between the two, as also for the vein of delicacy and poetry which permeates the play, even to the most comical situations. After the slight dragging in the first act, which was doubtless due to the first night production, there was quick action, snap and go throughout.

In the hands of Anna Lichter Suzette was a most delicious little daredevil, whose wildest pranks are never carried even to the suggestion of coarseness. In every role essayed by this talented actress she seems more attractive and clever than in the one preceding, and the versatility shown by her step from grand into light opera clearly defines the vast scope of her capabilities. The other parts are about of equal importance, and the evenness of the performance is evidence of the merits of the company from every point.

Annie Myers, who is the true soubrette type, will alternate in the title role with Lichter. Jules Simonson, a new tenor, sang without effort and with pleasing effect.

The cast of characters was:

Suzette.....Alternating { Anna Lichter  
The Marquis of Tollebrance.....Annie Myers  
The Marchioness.....William Pruette  
Captain Vieubec.....Elvia Crox  
Jouarde.....Edwin Stevens  
William Schuster

Renee.....Jules Simonson  
Domingo.....William H. West  
Hubert.....Ashley Barkalew  
Fisherman.....Fred Kavanagh  
Frontignac.....Edna Elsmere  
Marigny.....Arthur Boyce  
"The Wedding Day," by Stange and Edwardes, is the next novelty promised.

Oscar Weil paid a charming compliment to Max Hirschfield which I know I will be pardoned for repeating. When asked whether he was nervous he said: "No; I was so sure of the orchestra with Hirschfield at the baton; he is a trump."

Perhaps no one is more in position to know than the man whose reputation rests with a presentation how much depends upon the orchestra and its conductor.

W. J. Leahy and George Lask returned from New York, where they went to secure novelties and to see in what way they could improve upon what has been done in these lines in San Francisco, and many improvements are promised.

The store of Sherman, Clay & Co. has been the scene of bustle and activity since the sale of seats for the Symphony season has begun. The sale has been very large, and the desire to make this a permanent affair is growing daily, and indeed with conditions which of necessity must exist in San Francisco, it would be the most beneficial thing to the musical situation of this city. H. J. Stewart has accepted the presidency and will certainly work for the best interests of the society. At an informal meeting yesterday Dr. Barkan, one of the directors, expressed the desire to apply the surplus of last season to the nucleus of a musical library, to be owned by the Symphony Society.

The first concert of the season will occur Thursday, at the Orpheum, in the afternoon, with Fritz Scheel at the baton.

These are the programs for the first and second concerts:

Overture, Jubel.....Weber  
Symphony, No. 4, op. 36.....Tchaikowsky  
(First time in San Francisco.)  
Overture and Suite in A minor.....Bach  
For string orchestra with flute solo.  
Flute, Aug. Rodemann.  
Scenes Napolitaines.....Massenet

Next concert will occur Thursday afternoon, December 1:

Overture, Romeo and Juliette.....Tchaikowsky  
Symphony No. 1 in B flat.....Schumann  
Waltzes for string orchestra.....Kiel  
Einzug der Goetter in Walhalla (Rheingold).....Wagner

The lecture with which William Armstrong entertained a fair-sized audience on Thursday afternoon was more weighty and more calculated to be of distinct benefit to musical conditions than any of the lectures which I have heard him give heretofore. I cannot say that he voiced

any sentiment in favor and as an appeal for the American composer which has not appeared weekly in the columns of THE MUSICAL COURIER. His appeal to hear the compositions because of their merit and not because they are American, to demand them from the foreign artists, to request them from the teachers, to hear them dispassionately and from an unprejudiced stand; his recapitulation of American composers and of their works, made as interesting talking matter as it has made reading matter, to which is added the charm of Armstrong's serious, sincere manner. The amount of good that he is doing the cause can no more be estimated than can the untiring efforts of THE MUSICAL COURIER on the same lines be measured.

It was lamentable that owing to the railway accident which delayed all Eastern mails that the scores of the "Melpomene" overture and the Indian Suite of Chadwick and MacDowell respectively did not arrive, but Scheel has promised to present not only these compositions, but to give his attention to more American compositions than he has heretofore.

Armstrong has established himself firmly with the brainy, cultured people of this coast, and numerous requests to have him appear before schools and seminaries have been pouring in ever since his departure for Chicago. He should be heard in all such establishments, as his talks are not only fascinating and enjoyable, but they are highly educational.

In a totally different manner, and on absolutely different subjects, Mrs. Henri Fairweather is unquestionably the most fascinating lecturer I ever heard.

I had the pleasure of listening to her talk upon "Parsifal," and the vividness and lucidity with which she handles her subject are simply beyond description. "Parsifal" became a living subject—the stage, the music, the intellectual, the emotional—all were merged into something that is indescribable in any other way than that it becomes part of herself which, without effort, without notes, she gives forth in a manner which holds the most blasé listener entranced.

Perhaps it is the revelation of her enormous stock of knowledge, or the mysticism which environs her through her absolute simplicity; but whether it is she is interesting to an incomprehensible degree.

On Thursday at Mrs. Masten's beautiful home she will give her class of twenty-five knowledge seekers a study on "Tristan and Isolde," and in Alameda some of the ladies have decided to commence a course of ten lectures, bi-weekly. Wagner will be considered, also Ibsen, Maeterlinck, Dante, Goethe and Browning.

Another delightful chamber music concert by the Minetti Quintet was presented in an artistic manner to an empty house. The Smetana "Aus meinem Leben" quartet was given with a dash and precision that told the story of long and earnest rehearsing. The far more enjoyable number from the point of literature was the Schumann piano quartet, the andante cantabile of which was surpassingly beautiful, and it was presented in a way entirely in keeping with the beauty and worth of the composition. Mrs. Alice Bacon Washington did the most refined and musicianly work at the piano that I have ever heard her do.

The Boccherini cello sonata was an interesting number, the greater part of which was well given by Arthur Weiss.

The next program will be a beautiful one, and it is very evident that the quintet loves the work and will continue the series, notwithstanding the total lack of encouragement that it receives at the hands of those who should patronize such art as is dispensed by the Minetti Quintet.

It has been proven that what is undertaken is presented superbly, so that for the few who are interested this program will be welcome on Saturday, December 10, at 3 o'clock:

String Quintet, G minor.....Mozart  
Andante.....Tchaikowsky  
Finale presto al Saltarello.....Grieg  
Piano Quartet, G minor, op. 35.....Brahms

On Thursday evening a concert was given at the Sherman

# CLARENCE EDDY.

## Organ Concerts and Recitals.

### AMERICAN TOUR, MAY 1, 1899.

Address: KIRBY CHAMBERLAIN PARDEE,

Fine Arts Building, CHICAGO.

## EDMUND J. MYER,

VOCAL INSTRUCTION.

32 East 23d Street, NEW YORK.

Summer Term at POINT CHAUTAUQUA, N. Y.

## ELOISE...



## MORGAN,

SOPRANO.

Sole Direction...

## VICTOR THRANE,

33 Union Sq., NEW YORK.

Decker Building.



Clay Hall by the bearer of a double name, Theophilus Montanus (or Gottlieb Berger); to be more correct I should have said the bearer of one name in two languages. Mr. Montanus-Berger is another man with a fine organ, but no art; phrasing, if you are pleased to call it so, and a certain amount of emotion or rather what used to be called expression he has, but not enough of anything to give a concert with.

He was abetted, to use Bosworth's copyrighted expression, by Raphael Meany, a young pianist from Guatemala, who has a fluent technic and a virile delivery—but here again I got no enjoyment. With such a number on the program as a Fantaisie Caprice de Concert, by Wagner-Goria, which was nothing more nor less impertinent than a prostitution of Wagner's inspired bursts of melody, including the "Pilgrims' Chorus," "Evening Star," "Lohengrin" motives, "Siegfried" motives, &c., into the cheap, flashy variations that Charles Grobe and A. P. Wyman used to write in the era of "Silvery Waves," et al. If Goria is still alive I hope someone will tar and feather him; he deserves it. And if Meany feels that this is the standard of San Francisco, it is well that he were undeceived. Arthur Weiss and Arthur Fickinscher, who also assisted on the program, did their part in the healthy manner for which they are both well known.

A testimonial concert was extended Frank Mathieu, who has recently joined the Frawley Company. Mathieu is well known in society, and consequently he had a large audience at Native Sons' Hall on Wednesday evening.

The program opened with a sparkling little comedy, "My Uncle's Will," in which Mathieu and Miss Mabel Reed had opportunities of which they both made the most. Miss Reed is a beautiful young woman, with a considerable amount of dramatic talent. Albert McKinnon was also included in this class and discharged his work satisfactorily.

George McBride sang the prologue from "I Pagliacci," in which he showed a voice of fine quality, resonance and range, but no knowledge of the matter in hand. The encore presented him in a much more favorable light, as it was within range of his possibilities, which the other song was not.

Miss Berglund gave three songs in a charming little manner, and I know there is more to her voice than she has ever shown so far; she must have more, for often she reveals glimpses of wider and better work. Her encore was poorly chosen, for although she is chic, a character song should not have found its way into her repertoire.

A violin sonata of Grieg, in G minor, was given by Misses Alice Ames and Marie Wilson, in which Miss Ames captivated the audience by the really finished work which she did. Miss Ames has a fine tone, bows well, and her left hand is easy and true. Miss Wilson, of whom I have spoken before, was at an advantage in the Grieg number, as her buoyancy was put where it did the most good.

Frank Mitchell, who gave a tenor solo, has one of the purest of tenor voices, of a most delicious quality; he has a beautiful legato, and is extremely sympathetic in interpretation. With that voice, his stage presence and study there would be no height to which he might not aspire.

Mrs. Robert H. Reneborne gave a monologue. Mrs. Robert B. Hochstadter, who is a sister of Regina Newman, gave the audience a treat by her delightful voice and style. Mrs. Hochstadter is a society woman, whose charming talents are denied the public except upon such occasions.

She was received with much enthusiasm, as her rich,

dramatic mezzo soprano well deserved. Mrs. Hochstadter is also a pianist of pronounced ability.

Miss Lienthal played her accompaniments very satisfactorily. Miss Lienthal is also one of society's talents which is not given to the public. She is a pupil of Alexander Lambert, the renowned teacher, of New York.

Miss Gross, who played the other accompaniments, did good work.

\* \* \*

The program at the Mark Hopkins Institute this week was especially interesting in so far as Henry Heyman, the indefatigable director, presented Antonio O. Vargas, baritone of the Teatro Nacional, Mexico. Vargas has a fine voice, and made the best use of his opportunity to be heard in his selections, which included the Toreador's Song, which he was compelled to sing two or three times during the evening. He will probably be heard in public, when he will sing some Spanish and Mexican songs. The program, which was well presented, is given herewith:

Organ—	
Festival Prelude.....	Lemmens
Fugue in A minor.....	Bach
	Prof. R. J. Harrison.
Song, Ecstasy.....	Beach
	Miss Grace Carroll.
Clarinet, Romance.....	Becker
	Albert A. Greenbaum.
Songs—	
If I But Knew.....	Wilson G. Smith
My Laddie.....	Neidlinger
	Miss Flora Howell.
Cavatina, Evening Star (Tannhäuser).....	Wagner
	Sig. Antonio O. Vargas.
Organ, Andante.....	Wely
	Prof. R. J. Harrison.
Songs—	
A Question.....	Lynes
I'm Wearin' Awa.....	Foot
	Miss Grace Carroll.
Clarinet, Elegie.....	Musso
	Albert A. Greenbaum.
Song, Greeting.....	Hawley
	Miss Flora Howell.
Organ selections, Lobgesang.....	Mendelssohn
	Prof. R. J. Harrison.
Song, For All Eternity.....	Mascheroni
(Violin obligato by Henry Heyman.)	
	Sig. Antonio O. Vargas.
Organ, Allegro for Third Symphony.....	Brahms
	Prof. R. J. Harrison.

Miss Carroll has a rich contralto voice which will be of value when she has attained the point for which she is striving. As yet some of her tones are too heavily covered and are throaty.

Miss Flora Howell has a light soprano, well placed, and agreeable throughout. Authority and interpretation are her requirements.

Emil Cruells played the accompaniments.

\* \* \*

One of the attractive musical pleasures which Oakland is enjoying is the study of Dvorák's "Stabat Mater" under direction of D. W. Loring at the home of Mrs. John L. Howard. Some of the ladies who are interested are Mrs. Lena Carroll Nicholson, Mrs. A. A. Dewing, Mrs. Stadtfeldt, Misses Mary Williams, Grace Carroll, Georgie Cope, Mary Alverta Morse, Mabel Walker. The work is of an earnest, serious nature, and under such a conductor as Loring success is inevitable.

\* \* \*

Mary Alverta Moore has been engaged to sing at the MacDonough Theatre for the memorial service to be given by the Elks in December. She will sing Gounod's "Divine Redeemer," and will have the accompaniment of orchestra.

Last night the first concert by the Berkeley Choral-Orchestral Society was given to standing room only at Shattuck Hall, Berkeley. The principals in the entertainment were Frederick H. Clark, director of chorus; Alex. T. Stewart, director of orchestra; Mrs. M. J. Pierce, soprano soloist; Miss Bertha Brehm, pianist.

A very good program was given and the work of the choral part was especially enjoyable. This must not be misconstrued, as it is surely very much easier to find among semi-professionals and amateurs singers good enough for the work than it could possibly be to find woodwinds and horns for the orchestra, so that with the material in hand Mr. Stewart certainly is getting the best results in his power. The part song "To the Night," by Saint-Saëns, is one of the most beautiful bits I have ever heard, and I heartily recommend it to those interested in part songs. It is but fair to say that the entire program was admirably selected.

"King Eric," by Von Wilm; "Heralds of Spring," by Rheinberger; "The Heavens Resound," by Beethoven; "With Sheathed Sword," by Costa, and "Come, Let Us Sing," by Mendelssohn, in which last two Mrs. Pierce sang the soprano soli, were all fine works, and I was delighted to have the opportunity to hear Mrs. Pierce, who is one of the successful teachers in this section of the country. Her voice is very pure, well placed and her interpretation is musicianly. The orchestra gave: "Coronation March," by Kretschmer; overture to Gounod's "Mirella," Ganne's "Czarina," "The Serenade," by V. Herbert, and played some of the accompaniments to the choruses. These names represent the personnel of both sections:

#### MEMBERS OF CHORUS.

Sopranos—Miss Alma Albin, Miss Belle Brainard, Miss Libbie Brehm, Miss Ursula E. Broad, Mrs. Frances M. Congdon, Miss Edith F. Crawford, Miss Eliza Lee Crawford, Miss Alice Davies, Mrs. I. B. Davis, Miss Rose M. Dobbins, Miss Grace Dobbins, Mrs. F. L. Dozier, Miss K. Forester, Miss Jennie L. Gilbert, Miss Winnifred Gilkison, Mrs. Laura D. Goss, Miss Alice M. Hoag, Mrs. Elizabeth L. Hubbard, Mrs. F. M. Husted, Miss Edith Husted, Miss Catherine Johnson, Miss L. Lamp, Mrs. E. C. Latham, Miss Mae L. McCoy, Miss M. Alice Mara, Miss Louise McKee, Mrs. H. Middlehoff, Miss Salome F. Morse, Miss Florence Montgomery, Mrs. A. E. Munn, Miss Marie P. Orr, Mrs. J. M. Pierce, Miss Ethel L. Preble, Miss Edith Raymond, Mrs. Margaret D. Riggs, Miss Emelie E. Riggs, Mrs. M. K. Seabury, Miss Margie Smith, Mrs. H. J. Squires, Mrs. O. C. Vincent, Miss E. B. Wall, Miss Marie E. Walther, Miss Maude G. Winter, Miss M. R. Wood, Mrs. C. W. Woodworth, Miss Maud Woolner, Mrs. Frank R. Woolsey, Mrs. T. A. Wright.

Altos—Miss Winnifred Augustine, Miss Georgia L. Barker, Miss Salina Burston, Miss Kate I. Byrne, Miss Sara A. Cady, Mrs. Alice R. Clark, Mrs. William Cowperthwaite, Miss Marion Coyle, Miss Catherine Crusoe, Miss Alice M. Culin, Miss Margaret E. Davies, Mrs. M. E. Dobbins, Miss Kittie E. Dobbins, Miss Nellie E. Dobbins, Miss A. Forester, Miss Alice L. Freese, Mrs. Mary Setchel Haight, Miss May Huddart, Mrs. D. B. Hunter, Mrs. E. Marliave, Miss Vincenza, Milledge, Mrs. J. S. Mills, Mrs. Dr. H. N. Miner, Mrs. Olive A. Naylor, Miss Emily Nieman, Mrs. Dr. F. H. Payne, Mrs. W. H. Payson, Miss Bessy Sprague, Miss Louise Tuttle, Miss Grace I. Winter.

Tenos—F. A. Bissell, W. W. Davis, Dr. O. S. Dean, Robert L. Fraisher, H. E. Franks, E. S. Gray, W. H. Hathaway, M. C. Kittredge, C. Morton, W. H. Payson, George W. Reed, W. T. Sadler, Will Strowbridge, Dr. B. P. Wall.

Bassos—J. C. Arnold, S. M. Augustine, Clarence D. Clark, Harold Cummings, Frank Fowden, David Goodale, Samuel Haight, Rev. George B. Hatch, F. L. Lipman, E. C. Marliave, Frank L. Naylor, W. F. Neiman, Frank E. Orr, J. W. Rhodes, J. L. Scotchler, A. J. Smith, E. J. Thomas, J. W. Warnick, Otis Wattles, Ir. R. Whitney, James C. Wilder, W. B. Winn, C. W. Woodworth.

#### ORCHESTRA.

First violins—E. R. Dickson, Mrs. E. A. Gilbert, J. L.

**CAROLL-BADHAM,**  
CANTATRICE.  
Salon et Concert.  
Management of SPECIALITÉ DE ROMANCE FRANÇAISE.  
**TOWNSEND H. FELLOWS,**  
501 and 503 Carnegie Hall, NEW YORK.

**SIGNOR TAGLIAPIETRA.**  
Culture of Voice. Coaching Lessons.  
STUDIO: 10 East 42d Street NEW YORK.

**DANNREUTHER QUARTET.**  
Thirteenth Season, 1898-99.  
Engagements now booking for Public Concerts and Private Musicales in and out of the city.  
ADDRESS **MR. GUSTAV DANNREUTHER,**  
Care of G. SCHIRMER,  
Or 230 West 70th Street, NEW YORK.

**GEORGE LEON**  
ORATORIO, CONCERT  
and SONG RECITALS.

**MOORE**  
TENOR,  
For terms, dates, &c., address **HENRY WOLFSOHN MUSICAL BUREAU,** 131 East 17th Street, or 57 West 30th Street, New York.

**Scharwenka Conservatory of Music,**  
No. 35 East 62d St., NEW YORK.

Under the management of **EMIL GRAMM.**  
**RICHARD BURMEISTER,** Musical Director.

All grades of musical students, from beginners upward to the most advanced, receive a uniform, excellent and systematic instruction in all branches of music. Eminent artists of both European and American fame are among the faculty.

Fall Term began Sept. 5, 1898. Students can enter at any time.

Write for catalogue and particulars.

**EMIL GRAMM,** 35 East 62d St., NEW YORK.

**ELIZABETH D. LEONARD,**  
...CONTRALTO.

For Terms, Dates, Etc., 158 West 53d St., NEW YORK.

**DUDLEY BUCK, JR.,**  
TENOR.

Oratorio, Concert and Opera.  
For Terms, Dates, &c., address  
**WOLFSOHN MUSICAL BUREAU,** 131 East 17th Street.

**CARL SCHUETZE,**  
(Pupil of Leipzig Conservatory.)  
SOLO HARPISIT VIRTUOSO  
with Victor Herbert's Band at Manhattan Beach.  
Available for Clubs, Musical Societies, Church and Private Entertainments. A few select pupils taken.  
Address care of THE MUSICAL COURIER NEW YORK.

**Signorina TECLA VIGNA,**  
VOICE CULTURE and DRAMATIC ACTION.  
222 West Fourth Street, Cincinnati.

SUMMER TERM, July 1, FALL TERM, September 1.

**Mlle. ANTOINETTE TREBELLI,**  
...SOPRANO...  
Oratorio, Concert, Recitals and Private Musicales.  
For terms and dates, address:  
**N. VERT,**  
9 East Seventeenth St., New York.

Goldsmith, Miss A. D. Shields, D. E. Hughes, Miss Amy Flagg, F. White, Miss Leslie Trowbridge, C. K. Jones, P. Parker, W. Ratcliff.

Second violins—J. T. Warren, Miss Pearl Wagner, Harry Cripps, Miss M. Fish, L. J. Alkalay, Frank Warrick, Charles Dozier, Fred P. Barker, F. H. Dakin, Miss Alice Crafts, Charles Eliason.

Violas—William Sadler, Eugene Colby.  
Cellos—Mrs. William Keith, Paul Henry, Edwd. Kuster.

Bass—Vere Hunter, G. R. Alexander, Frank Howard.  
Trombones—William B. Wells, Norman Smith.

Drums—F. H. Freeman.  
Flute—C. S. Merrill.  
Oboe—William Mason.  
Clarinets—C. D. Clark, I. Karmel.  
Cornets—F. Cleve, Charles Finn.  
Horns—C. Weston Clark.  
Piccolo—J. G. Buswell.  
Tympany—Hiram Baxter.

The organ recital given by H. J. Stewart served well to show the great beauty of tone and the merits of the new organ at St. Dominic's Church, for Dr. Stewart is a highly capable organist, and played a commanding and musicianly program which I gave last issue. In the heavy works the acoustics prevented perfect clearness, as there is an excessive echo in the building, but the lighter ones were very clear and well defined. In the vespers services Stewart had the assistance of Miss Millie Flynn, Miss Grace Davis, sopranos; Mrs. Etta B. Blanchard, Miss M. Coney, contraltos; H. M. Fortescue, A. Messmer, tenors; F. G. B. Mills and J. F. Fleming, basses.

Much matter is crowded out this week that will appear next time, notably Mrs. Marriner Campbell's lecture, given to the Kindergarten Society; a personal letter from Marie Barna, and other interesting bits.

Concerts given by Mrs. Adelaide Bridge and Miss Grace Davis would have received notice had I been apprised of them.

EMILIE FRANCES BAUER.

#### Kaltenborn Quartet.

New engagements are steadily being booked for this prosperous young quartet by its energetic manager, Mrs. Louise B. Kaltenborn, wife of its leader, Franz Kaltenborn. In addition to those mentioned last week may be added, for this month, afternoon of December 15, at wedding ceremony of Miss Elizabeth Hasbrouck, and evening of December 16, at Fordham Club, where they made such a success last May. Mr. Kaltenborn will be the violin soloist at Wm. Carl's organ recital, December 2, and at Dr. Gerrit Smith's recital, December 5. On December 8, at Steinert Hall, Boston, and on December 20, at a woman's club in Newark.

#### Another Choral Society.

A new society for the study of choral music is in process of formation under the direction of Walter Henry Hall, conductor of the Oratorio Club, of Brooklyn. The first meeting will be held in the Guild room of St. James' Church, Madison avenue and Seventy-first street, next Wednesday evening. Verdi's "Manzoni" Requiem Mass will be taken up for immediate study, and it is purposed to give the first concert in New York early in February conjointly with the Oratorio Club, of Brooklyn.

Application for membership and full particulars may be obtained at the first meeting, or from the secretary, Herbert Wilber Greene, 487 Fifth avenue, New York. Mr. Hall's pronounced success with his Brooklyn chorus, and the energy with which he is entering upon the work of the New York society, is a guarantee of the success and ultimate high standing of the new enterprise.

#### "The Chimes of Normandy."

PLANQUETTE'S OPERA SUNG IN ENGLISH BY THE CASTLE SQUARE OPERA COMPANY.

THE revival of "The Chimes of Normandy," Planquette's rather flippant and uninteresting comic opera, by the Castle Square Opera Company Monday night drew to the American Theatre a representative "first night" audience. The performance as a whole was not satisfactory.

The cast was:

Serpolette, the good-for-nothing.....Villa Knox  
Germaine, the lost Marchioness.....Adelaide Norwood  
Susanne.....Maude Poole  
Jeanne.....Georgie Deland  
Henri, Marquis of Corneville.....William G. Stewart  
Jean Grenicheux, a fisherman.....Joseph F. Sheehan  
Gaspard, an old miser.....Edward P. Temple  
The Bailli.....Frank Moulin  
The Notary.....Frank Ranney

The staging, scenery, &c., were adequate and the costumes were exceedingly pretty. As usual the chorus work touched a high point of excellence and pleased the audience so keenly that it demanded a repetition several times. This was the best feature of the performance.

Villa Knox was bewitching as Serpolette, singing and acting her part so well as to delight the audience, despite the fact that she had a slight cold.

Adelaide Norwood, as Germaine, had much to do and, of course, did it well. Her lovely voice has won for her many admirers, one of whom sent her a magnificent bouquet of flowers.

Frank Moulin made a distinct hit as the bailli, his acting being excessively funny and his interpolations very droll.

William G. Stewart and Joseph F. Sheehan in their respective parts did effective work and received unstinted applause.

#### The Beethoven Mannerchor Concert.

THE influence of Gustav Hinrichs was felt at the concert given by this old established organization at its club house last Sunday evening.

The somewhat lengthy program was gone through without mishap and gave the large audience a great deal of pleasure. A capital orchestra, composed mostly of men who had played often with Gustav Hinrichs. His reading of "Tannhäuser" overture and Grieg's "Peer Gynt" suite was musicianly.

The soloists of the evening were Miss Kompf, soprano; Alois Werner, tenor; Mr. Wagner, baritone; Henry Ern, violin, and Lota Mills, who played the first movement of the Schumann concerto in A minor. The great interest, however, was centred in the work of the society's male chorus, which seems to be rejuvenated and inspired with new life. Sturm's "Hegelingenfahrt," for soli, chorus and orchestra, was finely interpreted, and in its great finale fairly brought the hearers to their feet. Such an ensemble so masterly brought out has rarely been listened to. The introduction of two characteristic Volkslieder, sung à capella, proved very acceptable, and no doubt Volkslieder will hereafter be given a place on other singing societies' programs.

But the climax of the evening was reached when the chorus sang two piquant and dainty Lieder composed by their conductor for the Beethoven male chorus. "Marianne" and "Der Buchfink," words by Seidl, abound with a richness of melody.

#### About Musical People.

Joseph Hart Denck, "the great Southern pianist," gave a recital in Atlanta last Thursday night, and his playing created a furore.

\*\*\*

Harold G. Simpson, the violinist, has been elected music director of the Great Southern Orchestra, of Columbus, Ohio.

\*\*\*

The concert given in Troy, N. Y., November 10 by the Cecilian Choral Union of that city was heard by a large and pleased audience. An exceptionally good program was presented.

\*\*\*

J. Lewis Browne, of Columbus, Ga., one of the foremost organists in the South, gave a recital in Columbus last Wednesday.

\*\*\*

The Woman's Chorus Club, of Saginaw, has entered upon its fifth season with enthusiasm. The club has arranged for a number of concerts, in which such artists as MacDowell and Max Bendix will appear.

\*\*\*

Thomas Howard, one of the best known musicians of Elizabeth, N. J., died there last Wednesday, aged fifty-one years.

\*\*\*

The Milwaukee Trio, of Milwaukee, Wis., gave a chamber concert there last Monday night.

\*\*\*

The Lynn Musical Association, of Lynn, Mass., gave "A Spring Pastoral," with a chorus of 100 voices, in that city the nights of November 9 and 10.

\*\*\*

The Rossini Club, of Portland, Me., gave a concert November 10.

\*\*\*

The Rubinstein Quartet, of Portland, Me., gave a concert November 10.

\*\*\*

The Students' Musical Club, of Helena, Mon., is giving some fine concerts.

\*\*\*

Last Thursday evening the Arion Musical Club, of Milwaukee, Wis., gave its first concert of the present season.

\*\*\*

Members of Rudolph's King's piano classes in Kansas City, Mo., and those of his assistants have organized a club to be known as the Rudolph King Amateurs. Its purposes are both social and musical. Recitals will be held at intervals in the homes of members. The committee on programs and invitations is as follows: Mrs. G. W. Planck, Miss Ethel Barton, Miss Mabel Ewing, Miss Nannie Plummer and Miss Leona Beasley.

\*\*\*

The tenth concert of the New Rochelle, N. Y., Violin Circle was held in Trinity House last Tuesday evening. The circle numbers nearly sixty instrumentalists. It was assisted by the Juvenile Orchestra and the Mount Vernon String Quartet. The soloists were Miss Sidonie W. Krueger, soprano, and Prof. Benjamin Isaacs and Edward Hamburger, violins.

WHITNEY  
**MOCKRIDGE,**  
TENOR.

Fall, 1898, Adelina Patti Tour.

IN AMERICA DECEMBER, 1898—  
MAY, 1899.

For Terms and vacant Dates address

The Henry Wolfsohn Musical Bureau,  
NEW YORK.



**HELEN GILMORE,**  
Dramatic Soprano.

ORATORIO. CONCERTS.  
Address, Care Musical Courier.

**R.E. JOHNSTON,**  
One Fifty Six Fifth Avenue,  
CITY OF NEW YORK,

PRESENTS

**SAUER**

ALSO

Such Eminent Pianists

AS

**GODOWSKY, SHERWOOD,  
STERNBERG, SPANUTH,**

And they all use exclusively

THE KNABE PIANO.

**J. ARMOUR GALLOWAY,**  
VOICE CULTURE.

Rooms 43 and 44 Y. M. C. A. Building,  
318 West 57th Street, NEW YORK.

**LEO SCHULZ,**  
'CELLO VIRTUOSO.

PRIVATE PUPILS ACCEPTED.

Studio: 77 West 55th Street, New York.



SOPRANO,  
**SHANNAH  
UMMINGS**

Personal address:  
38 West 96th Street,  
NEW YORK.

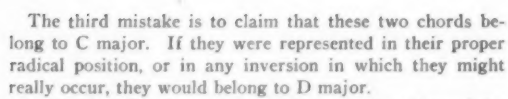
Remington Squire,  
Sole Manager,  
125 East 24th St



Author of "Harmony Evolved as an Exact Science."

### ELEVENTH AND THIRTEENTH CHORDS.

This is the first mistake concerning these chords, for they certainly are entities, and the next error has been to suggest that the purely alphabetical and mechanical structures represented in the following diagram at (a) might be even possible forms of the chords in question.



In C major, C, e, f, g, a, b flat is the radical position of the chord of the flat eleventh as denoted at (b). This is a compound chord formed by the addition of the tonic septachord to the subdominant triad.

In the last two measures of the example the arpeggio of the radical position of this chord is given with the harmonic accompaniment of each tone and the sustained bass of the radical position.

This affords eleven voices which, by skillful management, may be increased to sixteen or seventeen distinct parts.

It is noticeable that the first two chords of the progression here illustrated include the flat seventh of the subdominant.

This tone is not a necessary portion of the chord of the flat eleventh except in the underlying harmony. At first the harmonic accompaniment consists of the subdominant chord of the ninth with flat seventh (E flat). This gives place to the major seventh (E), and the perfect chord of the flat eleventh is finally completed by the addition of the flat seventh of the tonic (B flat 7). This is the radical position.

The arpeggio is represented as closing on the lower tonic of the major key. This is accomplished by using the first inversion of the eleventh chord.

The major bass of this chord consists of the five tones of the radical position of the subdominant triad, and to this may be added the whole or a portion of the subdominant septachord and nonachord as the progression rises higher in the melody of each arpeggio.

It will become evident that the flat eleventh chord, in its entirety, is a combination of the subdominant and tonic septichords. There cannot be more than one of these chords in a single key, and it must invariably be founded on the subdominant triad. Its use necessarily involves the transition from the tonic to the subdominant, or vice versa, and—as a compound chord—it belongs to two keys.

Examples of its use as a transition (or modulation) chord will be given in the eleventh chapter.

In the next example at (c) we have a representation of

† Copyrighted by the author, and all rights reserved. The harmonic laws which prove the correctness of these criticisms are fully explained in "Harmony Evolved as an Exact Science," which will soon be issued, to subscribers only, by the Beethoven Publishing Company, 394 S. Washington square, to whom subscriptions should be sent.

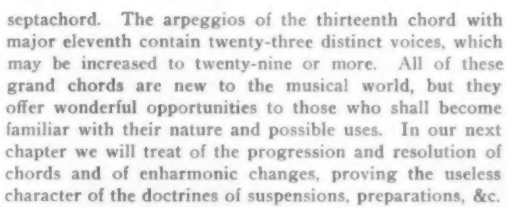
In the second and third measures is the arpeggio of the sixth position of this chord, accompanied by its underlying harmony. The entire bass referred to is employed as a sustained bass, each tone progressing an octave higher in closing upon the octave of the radical position. A melodic bass is suggested by the small notes.

This chord, if employed with its entire bass, would require a range of more than six octaves for the completion of all its arpeggios.

In the fourth measure (e) is presented the chord of the thirteenth with major eleventh. This may be named the grand chord of the key, because it includes all the tones of the key. In its radical position, as given, it is superimposed upon the radical position of the subdominant triad, the first inversion of the subdominant nonachord and the radical position of the chord of the flat eleventh.

The use of this chord, with all of its underlying bass, and in all the arpeggios of its inversions, would require a range of more than seven octaves, demanding the entire resources of the grand organ or orchestra.

In the following diagram the harmonic accompaniment of the sixth inversion of the grand chord of the key is shown, closing primarily upon the octave of the radical position and finally upon the upper tonic of the major key of C. The arrangement is in eight parts, including a melodic bass which consists of the tones of the subdominant



BERLIN OFFICE THE MUSICAL COURIER,  
November 22, 1898.

SONDHEIMER SISTERS, of St. Louis, successful first ensemble concert, Tuesday. O. F.

**Mr. Carl's Recital.**

**I**N the "Old First" Church on Fifth avenue a large audience sat from 4 o'clock to shortly after 5 on Friday afternoon last, devoutly silent, all eyes fixed upon the pulpit, where was the only vacant chair, all attention seemingly riveted on an invisible service. Doubtless such it was to most of the great number present, for the occasion was the fifty-eighth organ recital by William C. Carl, the "Old First's" organist and musical director.

The spectacle thus presented is certainly striking and impressive. Every pew on the floor and in the galleries was filled to its utmost, and persons of both sexes stood throughout in the space at the back under the organ. Printed programs told of the music, but not a performer was visible. For once the conditions were ideal for that devotional attitude toward music that is the dream of every earnest musician or music lover. Who has not longed to shut the eyes to the garish scene beyond the footlights—the prima donna's dress and diamonds, the swaggering confidence of the baritone, the mannerisms of the pianist, and do naught but listen? Who has not sometimes wished to be the sole occupant of a certain box at the opera, or has not envied the Bavarian king who could enjoy the luxury of making himself the entire audience? We who are not kings can only take our music in companies, and usually under surroundings that distract the attention through the eyes until the reverence for music pure and simple seems to be an impossibility. The atmosphere of an organ recital is, therefore, a grateful relief, and there is distinct engagement in the reflection that the persons present are there from love of music, uninfluenced by other considerations.

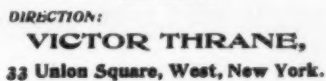
The number of Mr. Carl's recitals might seem to make observations of this kind superfluous, but the very fact that they have been so numerous has led to their being overlooked except by the hundreds who are in the habit of attending them. There is no event much more important to the world generally than the rising of the sun, but the newspapers do not chronicle that fact every time it occurs. So with these recitals in the musical world.

For this reason it becomes worth while to glance occasionally at Mr. Carl's work and see how he is executing his self-imposed task. This was the program of the fifty-eighth recital:

Toccata and fugue in D minor.....	Bach
Pastorale in E major.....	Frank
Grand chœur en forme de marche.....	Guilman
(Dedicated to Mr. Carl.)	
Harp solo, Nuées et Rayons de Soleil.....	Orberthür
Played by Mr. Carl Schuetze.	
Cantique du Matin.....	Claussmann
(Dedicated to Mr. Carl.)	
Minuet in A major.....	Kendal
Etude symphonique.....	Bossi
Carillons de Dunquerque.....	Carter
Recitative and aria, Angels Ever Bright and Fair.....	Händel
Sung by Mme. Ovide Musin.	
Légende for harp and organ.....	Thomé
Mr. Schuetze and Mr. Carl.	

A pleasing variety this with its leaven of ancient writers to set off the more numerous modern compositions. One says "Bach, of course," for no organ recital could be quite satisfactory without one example from the greatest of them all, and passes on to Händel, recognizing his fitness, too, to representation, and fortunately the program tells us that Thomas Carter was an ancient also.

Presumably not one in a hundred listeners would have known the name, and as the piece attributed to him was marked "first time," at least ninety-nine in the hundred would have supposed that he was one of the rising American composers who figure now and then on Mr. Carl's programs. But, no; Carter was an Irishman of the last century, and a mighty clever one, too, if one may judge solely by his "Carillons." It was one of the most interesting num-



For Terms, Dates, &c., address 18 East 22d St., NEW YORK.

**GUSTAV**

## HINRICHS.

with the National Conservatory. Formerly  
Conductor of National Opera Company  
Director of Hinrichs Opera Company.

**VOCAL INSTRUCTION.**  
Prepares and finishes for CONCERT AND OPERA  
*145 East 62d Street, New York.*

bers in the recital, having thematically more character than the compositions of the gentlemen with great fame and foreign names who may still be rated as our contemporaries. Much the same may be said of Mr. Kendal's minuet. Of course the form of these two compositions was helpful to a clear setting forth of their contents, but the impression lingers ineffaceably that the work of the famous gentlemen from abroad was more marked by skillful vagueness than by directness of musical thought. One questioned at times whether they really had anything to say.

This should not be construed as discrediting the performance. It is perfectly safe to discuss the subject-matter of Mr. Carl's programs, for it goes substantially without saying that his interpretations are of a high order. There can be no question that he brings out all the beauties there are in any piece. An organist without a perfect legato would, of course, be beneath consideration, and yet it is impossible to omit mention of Mr. Carl's attainments in this matter. Listening to his work with the utmost intentness, which was easy with performer and instrument out of sight, it was with a sense of positive comfort that his smooth phrasing came upon the ear. In diatonic passages the tones melted into one another, much as if the organ were a great violin and the player were running his fingers over the strings. Among many other commendable features of the performance was the discriminating taste displayed in managing and combining the stops. It was this quite as much as the thematic interest that made old Thomas Carter's quaint thoughts so attractive.

Mr. Shuetz's harp solos were interesting compositions, exquisitely played. Madame Musin was heard in the aria "Angels Ever Bright and Fair," from "Theodora," by Händel, and the recital concluded with an interesting duo for harp and organ. The soloists at the next recital, Friday afternoon of this week, will be Perry Averill, baritone, and Miss Florence Traub, pianist.

### Second Peabody Recital.

THE second recital this season by the Peabody Institute, Baltimore, took place November 11, when the following program was given:

Three piano compositions.....	Haberbier
Prelude in C major.....	
Barcarolle in A minor.....	
Spring Flower in G major.....	
Rondo e Capriccio, op. 129 (for piano).....	Beethoven
Song of Penitence.....	Beethoven
Monotone.....	Cornelius
Aria from the opera La mort de Jeanne d'Arc.....	Bemberg
(For mezzo soprano.)	
At Evening.....	Schumann
In the Night.....	Schumann
Nocturne in G major, op. 37.....	Chopin
Mazurka in D major, op. 33.....	Chopin
Fantaisie Polonaise in A flat, op. 61.....	Chopin
(For piano.)	
La Marquise.....	Massenet
The Roses Lean Over the Pool.....	Chadwick
Run, Little Brook.....	Woodman
An Open Secret.....	Woodman
(For mezzo soprano.)	
The Music Box.....	Liadoff
Concert Etude in C major, op. 34.....	Moszkowski
(For piano.)	

The piano numbers were played by Miss Cecilia Gaul and the songs were sung by Miss Marie Gaul, mezzo soprano.

The Baltimore Sun in the course of a long notice of this recital said:

The program was performed in such a way as to give pleasure to the fairly large audience. Miss Cecilia Gaul's playing is characterized by a nice taste and discrimination. She has been frequently heard in this city, and never fails to make a good impression. The combination of vocal music with the piano recital is very happy and one that could be profitably employed more frequently at the Peabody. Miss Marie Gaul's share of the program was therefore very enjoyable. Her fine, natural voice shows a marked improvement over last year, and excellent musicianship is evident in all her selections.

The next recital will be given next Friday, when Leopold Godowsky will be the soloist.

### "Laurel Winners."

An Ambitious Brochure Just Issued by the John Church Company.

THAT the John Church Company, of Cincinnati, New York, Chicago and Leipsic, is, as it claims to be, "an American house for American composers" is proven by the delightful brochure called "Laurel Winners; Portraits and Silhouettes of American Composers," just issued by this enterprising and commercially patriotic house.

In "Laurel Winners" is comprised a long and most interesting series of lists of compositions by native writers of music who represent the head and front of the art in the United States. With each list in this charming work is given a portrait and biographical sketch of the composer.

Thus, George W. Chadwick is represented by two charming new songs—"I Have Not Forgotten" (in two keys) and "Since My Love's Eyes" (in two keys); Ethelbert Nevin by "Un Giorno in Venezia" ("A Day in Venice"), op. 25, which includes "Alba" ("Dawn"), "Gondolieri" ("Gondolier"), "Canzone Amorosa" ("Venetian Love Song") and "Buona Notte" ("Good Night"); Walter Damrosch by "Danny Deever" (ballad for baritone solo and male chorus, ad libitum), "First Love Remembered" (song for soprano or tenor), "Mandalay" (ballad for baritone solo and male chorus, ad libitum), "Mary Magdalene" (dramatic scene for mezzo soprano), "My Heart Is a Lute" (song for soprano), "My Wife" (song for tenor), "Sudden Light" (song for soprano or tenor), "The Deserted Plantation" (song for alto or bass), and "The Sick Child" (song for mezzo soprano); Geo. L. Osgood by the delightful song lyric, "My Lady's Girdle," in two keys; Dr. Wm. Mason by a recent pedagogical work by himself and W. S. B. Mathews, called "A Primer of Music; the First Steps in Musicianship"; Reginald De Koven by "Meet Me Love, Oh Meet Me" for (high voice in D, and low voice in B); "Rhapsodie" (cello obligato, French and English words, high voice in D), "Recessional" (words by Rudyard Kipling, high voice in F, low voice in D flat), "Recessional" (arranged for quartet or chorus, octavo edition No. 2004), and "Under the Moonlight," waltzes; Homer N. Bartlett by the songs "Florabel," "When the Golden Morn," "The Wind" and "Yes, I Will," each in two keys; C. Whitney Coombs by the songs "Amaryllis," for medium voice, and "Only a Rose," for high voice; C. B. Hawley by three beautiful songs—"The Sweetest Flower That Blows," "I Only Can Love Thee" and "Sleep! Sleep!" each in two keys; Clayton Johns by two French songs—"Chansons d'Automne" and "A Saint Blaise," both with French and English words; Homer A. Norris by three songs—"Jessie, Dear" (in three keys), "The Red Rose" (for medium voice), and "Thou Art So Like a Flower" (for high voice); Jules Jordan by "A Morning Serenade" (in three keys), "God's Love" (for high voice), "O Sacred Head Now Wounded" (in two keys), and "While Mary Slept" (in two keys); James Carroll Bartlett by "If I Should Sleep" (in two keys); Robert Coverley by these vocal and instrumental compositions: Vocal—"Alas" (two keys), "I Dreamed Again" (for medium voice), "In Dreams" (in two keys); "Norwegian Love Song" (in two keys), "An Old Skull" (for baritone or bass), "Sweet Thoughts of Thee" (for high voice), "Serenade" (violin obligato, for high voice), and "What Love Said" (for medium voice), and instrumental—"L'Enquietude," "Peacefully Slumber" and "Tarantella"; Henry K. Hadley by: Vocal—"By Moonlight" and "If Love Were What the Rose Is" (both in two keys), and piano—"Intermezzo" (from Ballet Suite No. 3); Isidore Luckstone by these songs—"The Clown's Serenade" (in two keys), "The Minstrel" (for baritone), "Delight" (concert waltz song in two keys), "Forsaken" (for low voice, cello obligato ad libitum), "Only" (for medium voice), "Remembrance" (for medium voice), "Sweet Nightingale" (for high voice), "The Reason Why" (for high voice), and "Would I Had Known" (in two keys); George W. Marston by "Eldorado" (for baritone or bass),

"Regrets" (for soprano or tenor), "Come Ye Saints, Look Here and Wonder" (for high voice), "One Sweetly Solenn Thought" (for medium voice), "I Heard the Voice of Jesus Say" (duet for soprano and alto), "Peace, It Is I" (anthem), "The Spirit in Our Hearts" (anthem), "This Is the Day Which the Lord Hath Made" (anthem); Albert J. Holden by "Father Breathe an Evening Blessing" (for low voice), and "My Heaven, My Home" (in two keys); Eduardo Marzo by secular songs—"At Springtime" (in two keys), "First Love" (in two keys), "Memoria" (in two keys), "Music in the Soul" (for high voice), "The Quiet Skies" (in two keys), "Hour so Entrancing" (in two keys), and sacred songs—"Bending O'er a Cradle Low" (in three keys), "Bethlehem's Guiding Star" (in two keys), "Easter Tide" (in two keys), "Hail! Easter Morn" (in two keys), "King of Love" (in two keys), "Lead, Kindly Light" (in two keys), and church music—Te Deum in B flat; William H. Sherwood by these piano compositions (op. 14)—"Buy a Broom," "Ethelinda," "Exhilaration," "A Caudle Lecture" and "Christmas Dance"; A. J. Goodrich by these works of a didactic character—"Analytical Harmony" and "Musical Analysis"; W. S. B. Mathews by these standard musical text books—"Mathews' Graded Materials for the Piano" (in eight grades), "Mathews' Beginner in Phrasing," "Mason and Mathews' Primer of Music" and "Mathews & Liebbling's Pronouncing Dictionary"; Emil Liebbling by these compositions for piano—"Canzonetta" (op. 26), "Madeleine" Valse (op. 27), "Menuet Scherzoso" (op. 28), "Manuello" Air de Ballet (op. 29), "Mazurka de Concert" (op. 30), "Valse Poetique" (op. 31), "Spring Song" (op. 33), and "A Pronouncing and Defining Dictionary of Music," by Mathews and Liebbling; Wilson G. Smith by these: For voice—"Go Happy Roses" (for high voice), "Go, Hold White Roses" (for high voice), and "I Know a Lass with Laughing Eyes" (for baritone); for piano—"Danse Rustique" and "Spring's Awakening," Gade; for piano study—"Five Minute Studies" (op. 63, two books), "Thematic Octave Studies" (op. 68), "Chromatic Studies" (op. 69, two books), and "Transposition Studies" (op. 70); W. W. Gilchrist by "The Sun and the Rosebud" (for medium voice), and "Hunting Song" (for piano); W. L. Blumenschein by these compositions for piano—"Barcarolle" (op. 31, in F), "Coquette" Gavotte (op. 41, in F), "Impromptu" (op. 22, in A), "Scherzo" (op. 30, in B flat), "The Brooklet" (op. 48, No. 1, in C), "Toccata" (op. 48, No. 2, in C), and Valse Brillante (op. 23, in E flat), and these for voice—"Dorothy" (for high voice), "Sunshine of the Heart" (for high voice), and "I Love but Thee Alone" (German and English, high voice); Howard Forrer Peirce by "Ich habe geliebt" and "Sommernacht" (both with German and English words); J. W. Bischoff by "Come to My Heart" (for high voice); "Conqueror" (for baritone), "Dear Love, Good Night" (for medium voice), "Love Immutible" (for high voice), "Nearer Home," Phoebe Cary (for high voice), "Night Has a Thousand Eyes" (for high voice), "Proposing" (for high voice), and "You Naughty Boy" (for medium voice); Frank E. Sawyer by "Ask Nothing More" (for high voice), "A Song of Love" (for high voice), "Chanson Orientale" (for high voice), "French Serenade" (for high voice), "I Love But Thee" (for low voice), "In a Rose Garden" (for low voice), "Love and the Maiden" (for medium voice), "Lullaby Song" (for medium voice), "My Dream Thou Art" (for high voice), "No Kiss" (for high voice), "O, Wind That Blows" (for medium voice), "Slumber Song" (for high voice), "Song of a Bower" (for high voice), "Springtime" (for high voice), "The Mermaid" (for medium voice), "The Spectre of a Rose" (for high voice), and "Unless" (for high voice), and these six French songs (for high voice)—"Villanelle" ("Springtime"), "Odelette" ("L'amour d'un oiseau"), "Aria" (Ma belle aimé est morte), "Chant amoureux" ("Love Song"), "Le pays d'amour" ("Barcarolle"), and "Reviens!" ("Return!"), and last, but by no means least, John Philip Sousa by "The Charlatan," his latest operatic work, published in vocal score and as a march for piano solo.

A remarkable fact about this large number of works



Copyright, Montfort, Chicago.

**JENNY OSBORN,**  
Soprano.



**Mary Wood Chase,**  
Concert Pianiste.

### "The Persian Garden."

Artists: Miss Jenny Osborn, Soprano.  
Miss Edith Evelyn Evans, Contralto.  
Mr. Frederick W. Carberry, Tenor.  
Mr. Charles W. Clark, Baritone,  
and Mme. Johanna Hess-Burr at the Piano.

Tour personally directed by FRANK S. HANNAH.

## Frank S. Hannah

Begs to announce the exclusive management  
of the following artists:

### Herman Kurztisch,

Baritone—Concert, Oratorio and German Lieder.



**Mabelle Crawford,**  
Contralto.

### Earl Drake, Violin Virtuoso.

**EDITH EVELYN EVANS, Contralto.**

**Mme. JOHANNA HESS-BURR, Accompanist.**

Steinway Hall, Chicago.



**WILLIAM OSBORN  
GOODRICH,**  
Bass.



and the gratifying amount of genius which they represent is that all the compositions just enumerated have actually been brought out within the past 30 days, a feat which, when the extraordinary merit and value of the various numbers themselves is considered, is astonishing, if not altogether unprecedented in the annals of music publishing.

That our American composers are equal in many respects to those of foreign countries is something which the singers and players of this country have yet to learn, and it is the laudable purpose of the publishers of the works enumerated in the attractively written, printed and illustrated brochure "Laurel Winners" to teach our native musicians this wholesome truth. As the compiler of the book says in his "Keynote": "A glance at almost any page of this book will denote its object. It is to eulogize American composers by presenting valid claims for the praise bestowed, to present a likeness of them to the musical public, and to disseminate the fruits of their genius."

Such a work as "Laurel Winners" and such compositions as it enumerates and describes do credit to their publishers and deserve the attention and interest of all true American musicians.

#### Gustav Becker's Lecture Musicale.

The attendance at Gustav L. Becker's second lecture musicale was much smaller than usual, owing to the pouring rain on Saturday morning, and it has been thought best to repeat the entire program at the next musicale, with some additions, as it is the beginning of a course of lectures, and, as such, explained and illustrated some of the foundation principals of musical expression. The subject of the course is "The Emotional Content of Music," and the subject of last Saturday's lecture "Chivalrous and Amorous Music."

Mr. Becker and his pupils gave the piano numbers, and the assisting artists were Max Knitel-Treumann, the baritone, and his gifted pupil, Miss Gertrude Ahern. Miss Ahern sang the aria "Ah, mon fils!" from "Le Prophète" with such expression and finish that she was obliged to add another number. Mr. Treumann's singing of Wolfram's Address from "Tannhäuser" and "Eri tu" from "Ballo in Maschera" was the feature of the morning. There was the usual informal reception.

Since there will be only one musicale in December, owing to the Christmas holidays, Mr. Becker has decided to give it on December 10, instead of the first Saturday of the month.

#### A Busy Choir Agency.

Townsend H. Fellows' Choir Agency has registered an unprecedented number of singers for the first six weeks of the new registration year, which began October 1. The office has been entirely revolutionized and is being run on a different basis this year—the past unsettled and poorly arranged methods, which are always consequent upon a first year's work, having been dropped entirely. Last year's experience taught Mr. Fellows that a more careful and better arranged system would be necessary to establish the business on a permanent footing.

There is a great scarcity of good basses and tenors this season. This agency has placed most all of the tenors who have registered so far this year, and was obliged to refuse several good substitute positions for the past Sunday. A large number of registrations have been received during the past week on the soprano and contralto books and a great many letters of inquiry from singers living out of the city who are expecting to locate in New York, and who wish to be connected only with a licensed agency.

Mr. Fellows has secured as manager of the agency Miss Julia S. Allen, who was for three years connected with the management of Sousa's Band, and is very well known in the managerial world.



NEW YORK, November 21, 1898.

**D**R. HANCHETT'S third of the light analytical recitals had this program:

#### TOPIC: IMITATION.

Prelude and Fugue in C minor; Clavichord, Part II... Bach  
Pastorale, arranged from the first sonata for organ,

Guilmant  
Ende vom Lied (No. 8, from Fantaisie Pieces, op. 12),

Schumann  
Æolian Murmurs.....Gottschalk  
On the Mountains, op. 19, No. 1.....Grieg  
Sonata in G major, op. 31, No. 1.....Beethoven

Increasing numbers attend these recitals, and it is a most encouraging sign of the music times. They are not for the frivolous, nor are they for the advanced student of piano literature only. Anyone with a genuine interest in music will find instruction, entertainment, for the hour. I have not quite decided whether the good doctor plays or talks the better.

The Guilmant Pastorale was of dainty effectiveness, and everybody enjoyed Dr. Hanchett's gentle treatment of the organ piece. Schumann's "Ende vom Lied" went with much vigor, and the piece which most tickled the popular ear was undoubtedly the Gottschalk piece, in which there was great variety of touch and tone. The piece leads one to think, "What would Gottschalk have done without the upper octave of the piano?" No wonder he for a long time published things under the name "Seven Octaves."

The program for next Monday, November 28, at 11 o'clock, Chickering Hall, is as follows:

#### TOPIC: SONATA FORM.

Fragments from the Sonatas, op. 28, in D major;  
op. 10, No. 3, in D major, and op. 31, No. 3,  
in E flat major.....Beethoven  
Sonata in A minor, op. 42. (First and third move-  
ments only).....Schubert  
Sonata in E flat major. (First movement only).....Mozart  
Aufschwung. No. 2, from Fantaisie Pieces, op. 12,  
Schumann  
Sonata in C major, op. 53.....Beethoven

John Tagg has settled down permanently in the New York district, and has removed his family from Buffalo to a comfortable home he has secured for them at 16 Humboldt street, Roseville, Newark, N. J.

His work this year will be chiefly in those public schools in Jersey City and Elizabeth, N. J., where he taught last year, not one of them being willing to dispense with his services, though they are at perfect liberty to do so if not perfectly satisfied, as in these cities the boards of education make no appointments as to music teaching, but leave each school principal to act in this matter as may seem best. This year he has enlarged his field of operations and gives an afternoon to the township school at Roselle, N. J., but has had to refuse offers from other schools simply because the days in each week are limited.

For the past two seasons Mr. Tagg has had classes among the élite of New York city, which were quite unique in at least one particular—that though they were classes for the purpose of sight singing, they were rigidly confined to those persons who "could not possibly carry a tune." If

in addition they were utterly hopeless of ever doing so, that made them so much more eligible.

These classes are quite select affairs and meet in the home of one or other of the members, and have proved successful to a very great degree, though possibly none of the singers may be able to shine as coming prima donnas. But to hear them sing off a piece of music in the proper voice parts, at first sight, and without instrumental aid of any kind, would more than convince anyone of the possibility of redemption for the hopelessly unmusical when treated on Mr. Tagg's methods.

In addition to these professional duties, Mr. Tagg finds time to fill the position of acting corresponding secretary of the Tonic Sol-fa College of America, of which he is a director. Yet though thus closely connected with this organization, Mr. Tagg is doing more work with staff notation this year than ever before. President de Zielinski, of the N. Y. S. M. T. A., is urging him to accept the position of a vice-president, and as he has long been one of the leading members, he will no doubt accept.

Prof. Edward Mayerhofer's Yonkers recitals are always interesting affairs, as the writer can personally attest. He has a beautiful big studio in the historic old town, with two pianos and every facility for the progressive piano student. Recently he gave a pupils' recital there, when two-piano pieces formed the bulk of the program numbers, the program being published in these columns last week. Now I know that some of these so-called "pupils" are really budding young artists.

Miss S. C. Very lectures in Brooklyn Wednesday, November 30, on "Music of To-Day."

In New York, at 174 Madison avenue: November 25, "Musical Renaissance"; December 2, "Symphonic Poem"; December 9, "Lyric Drama"; December 16, "A New Era."

Miss Very's field is gradually expanding, which is the best possible tribute to the appreciation and merit of her lectures. She illustrates them by her own playing. Her effort lies in the domain of musical analysis, making it interesting to the laymen, and more particularly to the lay women. That she is eminently successful is best attested by the many re-engagements she has, as well as the many inquiries received as to her courses. Her New York patronesses are Mrs. Frederick Browne, Mrs. Adrian Iselin, Mrs. Jonas Kissam, Mrs. Jonathan Thune, Mrs. Street, Mrs. Frederick Vanderbilt.

If there is any singer in the business who is busier or more successful than Miss Bissell I would like to see her or him. There is only one Miss Bissell—the teacher of Grace Preston, the contralto; Mabelle Bond, another contralto; Sarah King Peck, the soprano, who is coming to the fore; Nellie Brewster, of Creston, Ia.; Mrs. M. L. Smith, also of Iowa, and others who are making their mark in the musical world. Of this Miss Brewster I read frequently good things, among them this from the Creston Advertiser:

It was the first appearance of Miss Brewster before a Creston audience for over a year, having been absent from



#### Miss ROSSI GISCK, Solo Violinist.

For Terms, Dates, &c., address  
636 Columbus Av., near 90th St.,  
NEW YORK, or  
WOLFSOHN'S MUSICAL BUREAU,  
131 East 17th Street, New York.

JUST PUBLISHED,  
BY  
**G. SCHIRMER,**  
NEW YORK,

#### The Pianist's First and Second Year.

A collection of forty-seven carefully graded and fingered pieces.

Edited by LOUIS OESTERLE.

PRICE, \$1.00 NET; CLOTH, \$2.00 NET

(Containing music by the following authors: Bach, Beethoven, Haydn, Hiller, Hummel, Karganoff, Mendelssohn, Mozart, Ravina, Reinecke, Reinhold, Thomé, Tschalkowsky, Wilm, Wolff, &c.)

SEND FOR CATALOGUES OF

SCHIRMER'S LIBRARY EDITION of Musical Classics.



## VON KLENNER SCHOOL OF MUSIC.

Teachers of

LANGUAGES, SOLFEGGIO AND DICTION  
VOCAL INSTRUCTION.

#### VIARDOT-GARCIA METHOD.

Sole authorized representative in America.

40 Stuyvesant St.—10th St. and 2d Ave.,  
NEW YORK.

the city studying vocal music in New York under the prominent singer and vocal instructor Marie Seymour Bissell.

There was a wonderful improvement in her voice and method, which delighted the large audience present.

Miss Brewster has a mezzo soprano voice of wide range, which promises to develop into the dramatic. She sings well in the low and medium scales, while she reaches high C and holds it with great ease, the pureness of all her tones being especially noticeable. Her principal numbers were Chaminade's "Summer," and "Ave Maria," Mascagni. Her encore, "Ou Voulez Aller," by Gounod, captivated her audience.

\*\*\*

Thos. J. Pennell's is a new name here, but destined sooner or later to become familiar. Originally of Connecticut, he was for a number of years in Omaha, Neb., where he was choirmaster of Trinity Cathedral and All Saints' Church, and also for some time president and conductor of the Apollo Club. He conducted in 1895 a musical festival in which the Apollo Club, with Mrs. Johnstone-Bishop, Homer Moore and the Theodore Thomas Orchestra gave the "Fair Ellen," by Max Bruch, and several other chorus numbers. He went to Italy in September, 1896, and studied singing for about two years with Cav. Francesco Cortesi, of Florence. He is present choirmaster of the new boy choir at the Swedenborgian Church of the New Jerusalem, on East Thirty-fifth street, near Park avenue. He has arranged with Miss Louise L. Hood to occupy her studio at 114 West Thirty-fifth street, Mondays and Thursdays, from 9 A. M. to 2:30 P. M. Mr. Pennell is a man of prepossessing personality and pleasant mien, and is said to be a first-rate singer.

Mrs. Pennell, with a choice assortment of small Pennells, will soon be here, and then Thos. J. will naturally be filled with glee, for he is weary of his life of single cussedness.

\*\*\*

Miss Mabel Taylor King, a contralto of remarkable range and purity of tone, is having great success in her concert singing, also making phonograph records for the Excelsior Phonograph Company. Her records are claimed to be nearer the human voice than any yet produced. Miss King is a pupil of Mme. Ogden Crane, studying with her at the present time. Now 'tis a great pity that she herself cannot be seen as well as heard in this phonograph arrangement.

\*\*\*

"Beginnings of Music," using chart illustrations, was the subject of Miss Hannah Smith's first lecture of the season, given yesterday morning at the home of Mrs. J. F. Daly, No. 19 East Sixty-second street. It was well attended and received the undivided attention of the music lovers present for fully an hour. Her subject was "Ancient and Medieval Music," and she illustrated her statements with charts, drawings and musical selections.

The next lecture will be on "Opera and Oratorio," and will be delivered on November 23, at the same place. At her own home, No. 126 West Sixty-sixth street, Miss Smith will commence a series of twelve lectures on musical history and literature, beginning on December 10.

Miss Smith's book, "Music: How It Came to Be," published by the Scribners, has met with much success, the entire first edition being exhausted.

\*\*\*

Arnold Kutner's pupil, Miss Anna Barnard, is one of the principal members of the Swedish Ladies' Quartet, which in Albany, Chicago and here has met with pronounced success.

F. W. RIESBERG.

Miss Edith J. Miller.

Miss Edith J. Miller, the new contralto of St. Bartholomew's Church, will sing to-night at Binghamton, where "The Persian Garden" is to be given. Miss Miller has also a number of engagements in Canada this season.



Address VICTOR THRANE, Decker Building, New York.

### Mrs. Dora E. Phillips' Concert.

DESPITE the exceedingly disagreeable weather of last Friday evening, a good-sized audience gathered at Chickering Hall to hear Mrs. Phillips in her first important appearance as a concert singer. She was assisted on this occasion by Dr. Otto Jacob, bass; both are pupils of some years' standing of Mr. Scherhey. Leo Schulz, the new solo 'cellist, and Herman Spielter, accompanist, also assisted.

Mrs. Phillips' solo numbers were these:

Aria, Queen of Saba.....	Gounod
My Love Is Like a Red Rose.....	Klein
Im Herbst.....	Franz
Die Lorelei.....	Liszt
Who is Sylvia?.....	Schubert
Chanson Arabe.....	Bizet

Possibly her best singing was done in the noble Franz song, in which undoubted dramatic temperament came to the surface. Klein's song was sung very gracefully, and in the Gounod aria there was evidence indisputable of high endeavor and, to a great extent, satisfactory achievement. The high B flat was true and clear, if somewhat hard—a characteristic of the upper register. Singing without the notes, with artistic poise and possession, Mrs. Phillips' appearance is greatly in her favor. One wonders whence the big voice from out the small body. In the two years she has been heard in semi-public in New York the ambitious little woman has made great strides. Young, evidently a willing worker, let her continue this proportion of advancement in her art, and to her and her indefatigable instructor, M. J. Scherhey, is much credit due.

The Nedda and Silvio duet from "Pagliacci" was sung by Dr. Jacob and the fair young concert giver in excellent operatic style. The voices blended well, and the whole thing was impassioned and true to the composer's picture.

Dr. Jacob sang Loewe's "Archibald Douglas" to the manifest pleasure of the audience. His is a noble, genuine bass organ—a rarity.

Leo Schulz quite excelled his own efforts here in New York so far by the sincerity and abandon of his playing. Notably was the Hebrew "Kol Nidrei" impressive.

Mr. Spielter's accompaniments, despite technical errors, were, however, extremely sympathetic and in the main satisfactory.

### S. G. Pratt's "Chopin Evenings at Home."

AN event of uncommon interest which attracted a large gathering of refined society people of the West Side occurred Monday evening, November 14, at the West End School of Music, No. 176 West Eighty-sixth street. On that occasion S. G. Pratt offered the following program at his first "Chopin Evenings at Home":

Etudes—A flat, op. 25, No. 1.	G flat, op. 10, No. 5.
Valse—A minor, op. 34, No. 2.	A flat, op. 42.
Impromptu in G flat, op. 51.	
Nocturnes—Nos. 1 and 2, op. 27.	
Berceuse.	
Ballad No. 1—G minor, op. 23 (with analysis).	
Grand Spianato and Polonaise, E flat, op. 22.	

Addenda—	
Silent Complaint.....	Pratt
Valse Gracieuse.....	Pratt
Dance of the Shepherds.....	Pratt

This rare and exacting program was given with a technical perfection which proved that Mr. Pratt had completely mastered all difficulties of mechanism. He played with an abandon and ease most refreshing. The pathos, delicacy and tenderness with which the Ballad, Nocturnes, Berceuse and Impromptu are so pregnant, were depicted with a sympathy and masterful singing tone quality which gave each melody and phrase a genuine vocal effect.

Among the many distinguished West Side people who remained to congratulate Mr. Pratt were the Rev. and Mrs. Dr. Crowe, Mrs. Frank L. Nugent, Mrs. Theodor Sutro, Mrs. Paul Meyrowitz, Mr. and Mrs. H. B. Smith and daughter, Mr. and Mrs. E. B. Southwick, Alexander V. Campbell, Mr. and Mrs. Alexander P. Wiley, the Rev. G. S. Pratt, Mrs. Ira W. Stewart, Miss Isabella A.

McCabe, John Lloyd Thomas, Dr. Reynolds, Madame Van Norman, Mrs. Mathews.

Miss Susan and Miss Lucie M. Boice, of Brooklyn, added much to the enjoyment of the evening by singing in a charming manner some duets. Taken altogether the affair was a success, both artistically and socially. For the two succeeding Chopin evenings to be given during the season the third and fourth Ballades of Chopin will form the chief (analytical) numbers.

### Charles Rice.

Charles Rice, the well-known tenor, has been engaged for a performance of the "Swan and Skylark" in this city December 15. Among the other artists who will appear at this concert is Miss Shannah Cummings, soprano. Mr. Rice, who is the tenor of Dr. Parkhurst's church, has also made some important out-of-town dates.

### At the Arens Studio.

A large and cultured audience gathered Friday of last week at the Arens studio, 305 Fifth avenue, to listen to the following program by R. Byron Overstreet, basso, assisted by Mrs. G. W. Boskowitz and Miss Frances M. Hoyt, piano, and Miss Garce E. Hoyt, violin.

Piano Suite, op. 40 (for four hands) Aus Holberg's	
Zeit.....	Grieg
Honor and Arms, from Samson.....	Händel
Faith in Spring.....	Schubert
My Abode.....	Schubert
Violin solo.....	
Prize Song, from Die Meistersinger.....	Wagner-Wilhelmj
Mazurka.....	Wieniawski
Aria from The Magic Flute.....	Mozart
In These Celestial Dwellings.....	Mozart
The Watch.....	Loewe
Gypsy John.....	Clay
Clair de Lune.....	MacDowell
Moto Perpetuo.....	MacDowell
When Love Is Gone.....	Hawley
Recitative and aria, She Alone Charmeth My Sad-	
ness, from Queen of Sheba.....	Gounod

Mr. Overstreet has a genuine bass voice of exceptional purity and compass, ranging easily over two octaves. While his lower tones lacked somewhat in breadth and grandeur, especially in the Mozart aria, his upper tones are exceptionally easy and resonant. His pronunciation was, in the main, delightfully distinct, particularly so in Loewe's ballad; in rapid passages, however, he is liable to treat short, insignificant monosyllabic words somewhat carelessly. Beyond these slight shortcomings Mr. Overstreet's voice has the true manly ring, which at once convinces and satisfies; he uses it with utmost ease and flexibility, both as to technical difficulties and the finer and subtle gradations of strength from the softest pianissimo to the grandest fortissimo.

The chief charm of the recital lay elsewhere, however: it lay in the fine artistic conception and interpretation of the several selections, covering, as they did, a wide range of musical and poetic expression. Schubert's "Faith in Spring" was sung with a beautiful legato and with a tenderness and warmth rarely found in bass voices. The Loewe ballad was a ballad in truth; fine diction, coupled to a charming portrayal of the various moods and beautiful phrasing, made it one of the gems of the recital. Schubert's sombre "My Abode," Clay's jocose "Gypsy John" and Gounod's grand aria, all had a characteristic atmosphere of their own. And it is this artistic style, fully as much as the ease and nobility of tone production and tonal quality, which shows the guiding master hand of Mr. Arens. Mr. Overstreet sailed Saturday last for Europe. After his return he expects to devote himself to concert and oratorio work. Mrs. Boskowitz and the Misses Hoyt brought delightful variety into the program by artistic ensemble and solo offerings, the best of which being perhaps the two MacDowell numbers for piano solo, charmingly played by Miss Frances Hoyt. The accompaniments were played by Mr. Arens in his characteristic and musicianly style. The whole affair, like all of Mr. Arens' recitals, had the distinguished air of artistic excellence and refined taste.



# CARL.

Soloist at the Worcester Musical Festival.  
Soloist at the Stockholm Exposition, Sweden.  
Three Recitals at the World's Fair, Chicago.  
Two Recitals at the Crystal Palace, London.  
Two Recitals at the Edinburgh International Exposition, Scotland.  
Two Recitals at the Nashville Exposition.  
Soloist at Queen's Hall Promenade Concerts, London.  
Soloist with New York Symphony Society. Walter Damrosch, Conductor  
Two appearances with Musical Art Society. Frank Damrosch, Conductor

Address: 9 West 22d Street, New York.



## Music in Baltimore.

BALTIMORE, Md., November 19, 1898.

THE first of the series of "invitation musicales" by Joseph Pache, S. M. Fabian and Richard Hilliges was given at Knabe Hall on the evening of October 26. These artists were assisted by Mrs. Charles Morton and Dr. Thos. S. Baker. The program showed admirable selection.

The season's series of Peabody recitals was inaugurated with the appearance of that gifted artist Miss Adele Aus der Ohe. It is some years since Miss Aus der Ohe had appeared in concert in this city, and she has gained much in her power and vigor during that time. The program was one of unusual length, and was correspondingly exacting. The performance, however, was marked by a thorough mastery of technic, combined with an intelligent and brilliant interpretation. Miss Aus der Ohe's own compositions received merited and hearty applause.

An increased interest in the affairs of the Peabody Institute is evident, and if properly encouraged will result in taking this institution out of the rut into which it had been permitted to grow.

The series of recitals announced for the season will introduce some of the most prominent artists now before the public, as well as the most talented portion of the faculty. This will afford the students, as well as the public, an opportunity of hearing the best in music interpreted by the most eminent artists in this country. The new management has begun well and will receive public encouragement.

The Misses Cecelia and Marie Gaul furnished the attraction at the second of the Peabody recitals. For further notice of this recital see another page.

Miss Julia Vallette, a native of this city, made her debut as a professional singer with the Metropolitan Concert Company November 2, at Lehman's Hall. I was unable to attend this concert, and therefore quote from the Baltimore Sun: "Miss Vallette has a light soprano voice of great freshness and flexibility, and her personality adds not a little to the charm of her singing. She appeared to best advantage in the coloratura arias."

Natrop Blumenfeld and Dr. B. Merrill Hopkinson announce a recital at Lehman's Hall for November 28.

The chorus of soloists recently organized by Harold Randolph will be known as the "Bach Choir." Active rehearsals have begun.

The first concert of the Boston Symphony Orchestra attracted a large audience. The financial success of this concert is especially gratifying to the management, as it must be to a few enterprising citizens to whom Baltimore is indebted for having secured the return of this band to our city. Whether the increased audience was due to the desire of the public to show its appreciation of the return to this city of the orchestra, or whether it was due to the reappearance of Mr. Gericke as its director, I am unable to determine; but the fact remains that the concert was in every respect an artistic and financial success. Madame Galski was the soloist.

Evan Williams, who is so well and favorably known here as an oratorio singer, made his first appearance in a song recital on Monday evening; and his singing of a delightfully selected program was something in the way of a revelation to even those who had heard him under such advantageous circumstances before. To the student of the vocal art it was an evening of instruction and inspiration.

The Harmonie Mannerchor gave its inaugural concert Tuesday evening at the hall of the Germania Mannerchor. The male choruses were all well read, under the careful direction of Mr. Heimendahl. The soloists were Miss Minnie Hill and F. H. Weber, who were very enthusiastically applauded for their contributions.

The talented ensemble pianists, the Sutro Sisters, gave a recital Thursday evening, to a very appreciative audience. Notwithstanding the limitations of repertory for two pianos these talented artists always succeed in making up an attractive and entertaining program. Their performances last season appeared the acme of ensemble playing.

The Baltimore Symphony Orchestra gave their first concert last night.

X. X.

## The Burmeister Piano Recital.

THE first faculty concert of the Scharwenka Conservatory took place at Carnegie Lyceum last Monday evening. The place was crowded and the affair a success. This was Mr. Burmeister's first appearance in the official capacity of musical director of the institution. He played a well balanced program, consisting of Bach's Prelude and Fugue in A minor for the organ, transcribed for piano by Liszt; Mendelssohn's "Auf Flugeln des Gesanges," the "Sonata Appassionata," by Beethoven; the C sharp minor study and C sharp minor scherzo, new Ballade in the same key, an Elegy and a new Capriccio by Burmeister, and Liszt's "Benediction" and "Pesther Carnival."

This was a trying scheme, embracing as it did music of the most intellectual, emotional and dramatic variety. But the versatility of Mr. Burmeister is great and his playing on this occasion was as impassioned, scholarly and poetic as ever. His new Ballade has been reviewed in THE MUSICAL COURIER. It is an important addition to modern piano literature and must prove a great favorite with virtuosi.

Mr. Burmeister gave its mood changes with fine power and subtle appreciation. His Liszt numbers were brilliantly played. It was a recital of artistic importance and this pianist's future appearances will be looked for with interest. Burmeister is an unusual type of a pianist.

## Frank H. Tubbs' Contralto.

Mrs. Sheridan, of Atlanta, Ga., who is often called the "Song Queen of the South," has this remark about her in the criticism of a concert in which she sang, in the Atlanta Constitution:

Mrs. Sheridan, who had not before appeared in concert since her last season's study (with Mr. Tubbs at his summer home at Allenhurst), showed on this occasion more plainly than ever before her complete mastery over the technical side of her art. Her voice is more beautiful, larger and more dramatically intense.

Mr. Tubbs is justly proud of such praise for his teaching. Lines of commendation like the above come from all sections of the country.

## Mary Louise Clary.

Miss Mary Louise Clary has been having most enthusiastic receptions wherever she has appeared on her Western tour. Below are a few criticisms of her work:

Miss Clary's contralto voice would win her distinction in any company. The fine range, the exquisite quality and the resounding volume make her the ideal contralto. But this is not all, singing is a pleasure to her, as it is to her hearers. Her methods of expression are natural and her effect suggested by her own inward appreciation of the sentiment to be expressed. She was at her best in her solo number, "Angus Macdonald." She graciously responded to an encore.—Zanesville Times-Recorder, October 5, 1898.

Miss Mary Louise Clary has a rich contralto voice and is a woman of great personal charm and commanding appearance. She is acknowledged as one of the greatest living contraltos, and she amply demonstrated her ability Tuesday evening.—Beacon Journal, Akron, Ohio, October 12, 1898.

The rendering of the liberal and varied program was such as to excite the audience to vigorous expression of enthusiasm, and the remarkable voice of Miss Clary especially attracted attention.—The Cleveland Leader, October 13, 1898.

Miss Mary Louise Clary has a rich contralto voice, the fine qualities of which are widely known. Miss Clary has sung in St. Patrick's Cathedral in New York for a number of years. Her solo last night was "Angus Macdonald," by Roedel.—The Evening Independent, Massillon, Ohio, October 14, 1898.

Mary Louise Clary possesses a powerful, rich and melodic contralto voice, which has given her a reputation as a concert singer that she deserves. She is one of the finest in the country.—The Ashland Gazette, October 8, 1898.

Miss Mary Louise Clary has a contralto voice of remarkable range and power, as might be expected from a woman of her commanding presence.—The Ashland Times, October 19, 1898.

## INFORMATION BUREAU.

## MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information  
Miss Della Rogers. David Bispham.  
Miss Maud Koudebush. Henri Marteau.  
Miss Ella Carr. Grant Heth.

## MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Mrs. Riesberg. Mr. Mackenzie-Gordon.  
Miy. Wolfsohn. John J. Bergen.  
Miss Maud Koudebush. Mrs. Emil Faur.  
Miss Lillian Butz. J. J. Racer.

## A "Musical Professional."

LAST Thursday evening a "musical professional" was given by Mrs. John D. Townsend and Miss Townsend, at the residence of Mrs. John D. Townsend, No. 243 West Thirty-fourth street, New York, which was attended by many prominent people in society and musical circles. Among those present were:

Mr. and Mrs. Philip Ashton Rollins, Mr. and Mrs. George B. De Forrest, Mr. and Mrs. E. Powis Jones, Mr. and Mrs. Chas. W. Clinton, Mr. and Mrs. Leon Marie, Mr. and Mrs. Mortimer Delano, Mr. and Mrs. Theo. P. Ralle, Mr. and Mrs. Wm. Cummings Story, Mr. and Mrs. Chas. P. Sumner, Mr. and Mrs. George G. Stow, Mr. and Mrs. Lovell Hall Jerome, Mr. and Mrs. Janvier Le Duc, Mr. and Mrs. Alfred Elsworth, Mr. and Mrs. Charles C. Worthington, Lieutenant and Mrs. John C. Fremont, U. S. N.; Mrs. Wm. Moser, Gen. L. F. di Cesnola, Miss di Cesnola, Miss Anne S. Stevens, Mrs. Marcy Raymorial, Louis Blumenberg, Isaac Townsend Smith, Clarence L. Collins, J. Searle Barclay, Jr., Egbert Guernsey Rankin, M. Roosevelt Schuyler, Hon. Delano C. Calvin, Ed. G. Taylor and Chas. R. Skinner, State Superintendent of Public Schools.

The singers and instrumentalists who participated in the entertainment were: Giovanni Tagliapietra, baritone; Madame Torriani, soprano; Madame Cosenza, contralto; Paul Willard, tenor; M. Veron, basso; Mr. Krauss, violinist; Louis Blumenberg, violoncellist; Mlle. Cosenza and J. Pizzarello, pianists. A very well chosen program was presented, and the evening passed off delightfully.

## J. Pizzarello.

This well equipped vocal teacher has been added to the faculty of the National Conservatory of Music, New York. He will, in conjunction with Mr. Capoul, have charge of the opera class in that institution. Mr. Pizzarello is full of work this season. In his class are several exceptionally talented pupils.

## Franz Kaltenborn in Yonkers.

Mr. Kaltenborn is a great favorite in Yonkers, where he has a studio and a large number of pupils. His name on the program always means a crowded house in Yonkers and an enthusiastic one. Friday night, November 11, was no exception, as may be seen by a few of the press comments:

Mr. Kaltenborn was again heard, and his playing was the feature of the evening. The applause was deafening, and did not cease until Mr. Kaltenborn had favored his admirers with another selection.—Yonkers Herald.

Mr. Kaltenborn was the star performer, of course. All of this artist's work was of the highest order of excellence, and it met with the demonstrative approval of delighted hearers.—The Statesman.

The Kaltenborn Quartet played to two crowded houses in Naugatuck, where they appeared last season, and at Bridgeport Thursday and Friday nights. Their usual success was repeated.

## MABELLE LOUISE

## BOND,

## CONTRALTO.

Concert, Recitals and Musicales.

CONCERT DIRECTION:

TOWNSEND H. FELLOWS,  
501 & 502 Carnegie Hall, New York.HERBERT MILLER,  
BARITONE.ORATORIO, CONCERT,  
SONG RECITALS.

Direction of

W. W. THOMAS,

301-2 Carnegie Hall, New York.



## Dr. HENRY G. HANCHETT,

136 Fifth Avenue, New York.

226 Hancock St., BROOKLYN.

Eight Analytical Recitals,

CHICKERING HALL, NEW YORK, Mondays at Eleven.

JOSEPH S.  
Baernstein,

## BASSO.

Concert, Oratorio,  
Opera.For Terms and Dates  
address49 East 61st Street,  
NEW YORK.

## SCRIBNER'S MUSICAL WORKS.

Music and Manners in the Classical Period.

Essays. By HENRY EDWARD KREMER. 12mo. \$1.50.  
CONTENTS: A Poet's Music; Haydn in London; Beethoven and his Biographer; A Mozart Centenary; Da Ponte, Mozart's Librettist; Reflections in Vienna.

Scribner's Musical Literature List

(184 pages), embracing books in every branch of Music and circular of Scribner's Musical Reference Libraries, offered at very low prices. Sent free on application.

CHARLES SCRIBNER'S SONS, 153-157 Fifth Ave., New York.

KALTENBORN  
STRING QUARTET.

FRANZ KALTENBORN, Violin Soloist.

Address 78 West 83rd Street, New York.





## ROCHESTER.

ROCHESTER, N. Y., November 12, 1908.

SINCE returning from a delightful summer in the Muskoka Lake region, Canada, your Rochester correspondent has been looking up the musical prospects for the winter. There is nothing especially important to announce in the line of concerts, except that Rosenthal comes in December, and, I think, MacDowell later. I have not heard Rosenthal since '93 and '94 in Berlin. Once in particular, I remember, at the "Cinch Academy," as Mr. Floersheim calls it, where he played Schumann's Symphonic Etudes in such a brilliant manner that someone sitting near me called them "The Acrobatic Etudes." It is interesting to look over one's student acquaintances of those days. In the Kleiststrasse, in rooms near mine, was Miss Olive Fremstad, then studying with Lilli Lehmann, now in Cologne singing successfully in opera; also a Dreyschok pupil, Miss Abbie A. Drew, from whom I received a letter recently, has become a successful teacher in Seattle, Wash. There lived, too, the since deceased Frau Johanna Wagner, niece of Richard Wagner, surrounded by a large number of devoted pupils.

Now to come back to Rochester. Nearly all of the choirs seem to be in good running order. The Brick Church, with a quartet composed of Miss Jennie Clerihew, soprano; Harry Thomas, tenor and director; Miss Fredrica Cross, contralto; H. J. Schlegel, bass, and Mrs. Louis Fuller, organist, with a chorus of fifty voices, gave a concert in the auditorium of that church last evening. The song cycle, "In a Persian Garden," constituted the second half of the program. Mrs. Fuller's organ numbers were delightful, two of which were from the quaint "Suite Gothique," by Boellmann.

The First Baptist quartet choir is a very excellent one also—Miss Grace Boddy, soprano; Miss Margaret Roberts, contralto; W. C. Spragge, tenor; W. C. Engel, bass and director; Miss Alice Wysard, organist.

Miss Wysard gave an enjoyable organ recital October 20, assisted by Mr. Engel.

## PROGRAM.

Prelude and fugue, D major.....Bach  
Adagio.....Schumann  
In Paradisum.....Dubois  
Canzonetta.....Pierne  
Solo, Israel.....Oliver King  
Mr. Engel.  
Sonata No. 1, in D minor, op. 42.....Alexandre Guilman  
Largo e Maestoso,  
Allegro,  
Pastorale,  
Allegro Assai.  
Solo, Across the Desert.....Lindsay Lennox  
Mr. Engel.

At Evening (Idyll).....Dudley Buck  
Wedding March.....Dudley Buck

Miss Marie Brewer, a former pupil of C. E. Van Laer, has opened a studio in Rochester for piano instruction. I wish Miss Brewer success, partly for old acquaintance' sake. She was charming as a girl in Miss Doolittle's school at Christ Church parish house, but most of all she deserves success as she has had none but the best instruction, and is thoroughly capable of teaching.

Fraulein Wera Ress has returned from a four months' visit to Germany, where she has been traveling and studying with her aunt, Fraulein Louise Ress, of Berlin. Louise Ress has a world-wide reputation, as have many of her pupils, such as Hiedler and Hoffman, of the Berlin Royal Opera; Perron and Gudehus, of Dresden.

The ninth season of the Tuesday Musicales opened Tuesday, November 1, in the assembly hall of the new Y. W. C. A. Building. In addition to the active and associate memberships of former years, student and chorus memberships have been established. There will be twelve morning musicales, given by the members, and four evening recitals. Of the musicales six will be study programs and six will be concert programs: Organ recital with vocalist, operatic selections with chorus, Scandinavian music, dance music, American composers and concerted music. The executive committee is as follows: Mrs. H. G. Danforth, president; Mrs. J. B. Perkins, vice-president; Mrs. L. L. Allen, corresponding secretary; Mrs. Louis

## THIRTEENTH TOUR.



**SOUSA**  
AND HIS  
**BAND.**

JOHN PHILIP SOUSA, Conductor.  
OFFICES:  
Astor Court, New York City.

November 27, Columbus, Ohio, Evening, Great Southern Theatre.  
November 28, Chillicothe, Ohio, Matinee, Masonic Opera House.  
November 28, Portsmouth, Ohio, Evening, Grand Opera House.  
November 29, Parkersburg, W. Va., Matinee, Auditorium.  
November 29, Marietta, Ohio, Evening, Auditorium.  
November 30, Cumberland, Md., Evening, Academy of Music.  
December 1, Washington, D. C., Mat., Lafayette Sq. Opera House.  
December 1, Baltimore, Md., Evening, Music Hall.  
December 2, Philadelphia, Pa., Evening, Academy of Music.  
December 3, Philadelphia, Pa., Mat. and Eve., Academy of Music.  
December 4, New York City, N. Y., Evening, Harlem Opera House.

Fuller, recording secretary; Mrs. J. M. Steele, treasurer; Mrs. J. H. Stedman, Miss Curtis, Mrs. Bellamy, Mrs. Church, Mrs. Eitenheimer, Mrs. Fisher.

Otto Heinrich is introducing to Rochester the Faelten method of piano instruction.

James Bagley, organist and choirmaster of Christ Church, has returned from a four months' course of study with Snakespere, of London, and Cortesi, of Florence.

Brooke's Chicago Marine Band played to a crowded house at the Lyceum Theatre October 27. This concert was the first in the Y. M. C. A. star course. The Cecelia Musical Club, of Boston, the Pasquali Operatic Company and Ernest Gamble are some of the later attractions.

Another opera will be given this winter by local talent. Fraulein Ress has been engaged to sing the leading soprano part. More particulars later.

Mrs. Mary Chappel Fisher gave an organ recital in October at the First Presbyterian Church, assisted by Miss Mary Bostwick, soprano, of Auburn, N. Y. I was unable to attend. Mrs. Fisher is too well and favorably known to need special mention. The press notices spoke unanimously in praise of Miss Bostwick.

During my absence in the summer Mme. Katharine Evans von Klenner visited her old home. Her Rochester friends were delighted to greet the successful teacher once more.

The Amphion Male Quartet, composed of H. W. Bacon, W. W. Spragge, W. C. Engel and J. J. Engel, deserve special mention. Tuesday evening, November 2, James Whitcomb Riley gave a delightful entertainment of readings from his own works, ably assisted by the Amphion Male Quartet, Miss Anna Roche, contralto, and George Fisher, pianist.

Miss May Beaman, soprano in the Second Baptist Church quartet choir, has been undergoing an operation on her eyes. During her temporary absence her position was ably filled by Mrs. H. W. Bacon.

By the way, why doesn't that church buy a new organ? They have an excellent organist in Mrs. W. A. Gracey, and it's a mystery to me how she contrives to produce as much music from the old thing as she does. The other members of the choir are Mrs. L. S. Kendall, contralto; Dr. Henry H. Covell, tenor, and W. A. Gracey, basso and director.

The Bostonians will sing "The Serenade" at the Lyceum Theatre Tuesday evening, and "Robin Hood" Wednesday evening, November 14 and 15.

Last evening the Women's Exchange Department of the Young Women's Christian Association gave an entertainment. The musical part of the program consisted of several very pleasing numbers by Miss Emma Haeker, soprano, and two piano selections by Mrs. Alice Faber.

GRACE L. LUCE.

## SPRINGFIELD.

SPRINGFIELD, Ill., November 17, 1908.

THIS is a marvelous trait of human nature—the quick response to words and acts of encouragement.

Often seemingly there is a region sterile and bare, but fair flowers spring up and blossom into rich luxuriance at the first refreshing, stimulating summer shower—not, however, at the damping proverbial "wet blanket" of neglect or cynical criticism.

But, à nous moutons, Springfield, seemed only to need the advent of THE MUSICAL COURIER in her midst to stir up an immense amount of interest in all things musical.

On every hand is heard discussion as to the best teacher to engage, the respective merits of the several local singers, the advisability or otherwise of attending college or conservatory in adjoining city, or the importance of a "year in Europe," "made in Germany," trade mark.

To many music lovers or students it is an inspiration only to read in THE MUSICAL COURIER of those musicians of international reputation, who give by their outlined recitals, classes, or concert engagements, with accompanying brilliant repertory, a practical object lesson that the successful artist is the unceasing worker—no drones in the hive of art.

It will be a decided stimulus to music in Springfield to have it known that musical events worthy of mention will be from time to time noticed in the columns of THE MUSICAL COURIER, and it will be an influence far reaching in its effect—from the pretentious troupes of professionals who come to our city (often in the past to give here where they perhaps knew it would not affect their standing among musicians in the world at large—curtailed, behind the age, careless performances) to the recitals of the many faithful teachers who now know that a high standard, both in technic and repertory, is expected.

In the matter of concert programs there is much need of a decided change in the character of the music presented in Springfield—an entire breaking way from past

practice and traditions as to what "would do" for the long suffering public here.

Teachers, givers of concerts and others who assume that they themselves have experience, culture and good taste too often when remonstrated with as to the low standard maintained plead as excuse: "Well, but you see the people want these songs. We must accept our surroundings."

A teacher will say, "Parents come to hear me sing, thinking that if they are pleased they will have their daughters take lessons, and should I sing classical or what you call 'pure' music, they would not understand or appreciate it."

"They want to hear the familiar ballads of their day or the showy operatic aria that they expect me to teach their daughters," &c. What arrant nonsense! That is the reason so many parents send their children to the large Eastern conservatories and to cities where they may hear good music. From the sample you give them they naturally conclude that you know no better.

Everywhere in the West there is noticeable an improved taste in music, and Springfield should cease being thirty years behind the times in matters musical.

To realize the truth of the latter statement let Springfield musicians glance at the program as given in last week's COURIER for the first Sunday night's "Popular" concert given by Emil Paur: Rossini, Chopin, Gounod, Goldmark, Donizetti, Rimsky-Korsakoff, Wagner, Liszt, &c., a "popular" concert!

I am well aware that Springfield is not New York city, but the standard could and should be raised. I should not like to publish some numbers that I have heard given here at our most pretentious concerts, even within the last three years, such as "Say Au Revoir," "What Are the Wild Waves Saying?" "Some Day!"—but, then, perhaps, all that is in the past and that Springfield is herself aware of her former deficiencies, and we may hope sometimes to hear given at recitals the works of Berlioz, Brahms, Tchaikowsky, Dvorak and Wagner. Surely there are singers here who should be able to make attractive even to their Springfield patrons the beautiful tone-poems of Franz and Schumann, and occasionally give us Beethoven's "Adelaide" in place of the so often heard "Holy City."

It would be expecting too much of the average Springfield singer to dare to suggest that he might occasionally render a new song from Chaminade or Georg Henschel, or even an American—MacDowell.

(A song is "new" in Springfield until it has been sung threadbare every place else for eight or ten years.)

In this connection we cannot but regret that the talented lecturer, Mr. Wm. Armstrong, has not selected for presentation here December 1 one of his masterly talks on music in its higher form, as given in his lectures on "Existing Conditions of Music in America," to awaken, as he so well can, Springfield's people to the delights of an enthusiasm for the pure and the beautiful. His thoughtful reasoning and intelligent presentment would be appreciated, and I sincerely hope he will find his first talk so well received that he will be induced to give a second one, either on "The Artistic Temperament" or an analysis of the "Rubaiyat," the latter especially, as it has not been given here.

I feel toward music as the well-known editor Mr. Johnson Brigham recently wrote of literature. He says in substance that one has only to glance at the titles of "literary articles" in the periodicals to be impressed with the extent to which magazine readers are addicted to the habit of reading about literary people, and how little real literature appears at first hand in our magazines.

A large percentage of our magazine readers "feel literary" and enjoy themselves over this comparatively inconsequential sort of reading, and evince no inclination to follow up their new knowledge of the worker with knowledge of his work.

As Hamlet said to the players, "The play's the thing." In case of a novel, the novel itself is the thing—not the author's diet, ways of taking exercise, home pets, pet aversions, &c. So in the case of all talk on music, the music itself is the thing.

To return to the subject of one of Mr. Armstrong's lectures, "Interviews With Great Musicians," one would conclude that Mr. Armstrong does not indorse the dictum of Mr. Innes when he lays down the musical law to Evelyn: "Faust is better than 'Carmen,' Gounod follows, at a distance, of course, but he follows the traditions of Haydn and Mozart. 'Carmen' is merely Gounod and Wagner."

"I hope, Evelyn, you've not forgotten my teaching, as I've always said music ended with Beethoven and began again with Wagner."

It will be a decided advantage for Springfield musicians to have some reliable journal to which they can refer as to the standing of traveling troupes.

Many, many times here have entertainments been advertised up to the very night of a promised "rare" musical treat only to find once more that the "press agent" had been on his usual indefatigable round.

And the evil has not been confined to Springfield only, for

**GENEVIEVE CLARK WILSON,**  
SOPRANO. . . . . Sole Agent: Mrs. GEO. BENEDICT CARPENTER, Fine Arts Building, CHICAGO.

Engaged for "CREATION," Handel and Haydn Society, Boston; "THE MESSIAH," Apollo Club, Chicago; "THE MESSIAH," Mozart Society, Pittsburg.

**GENEVRA**

**JOHNSTONE-BISHOP,**

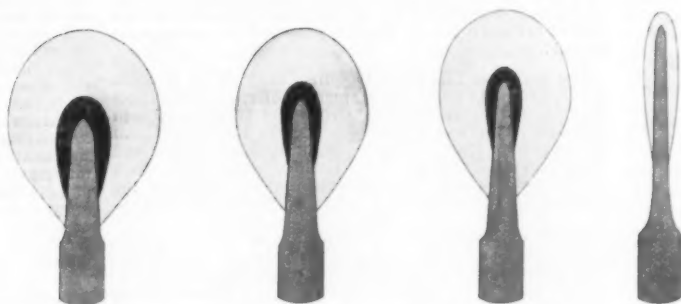
**SOPRANO.**

Direction KIRBY CHAMBERLAIN PARDEE,

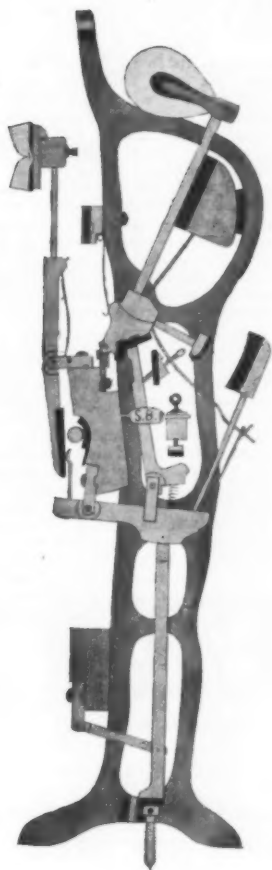
Fine Arts Building, CHICAGO.



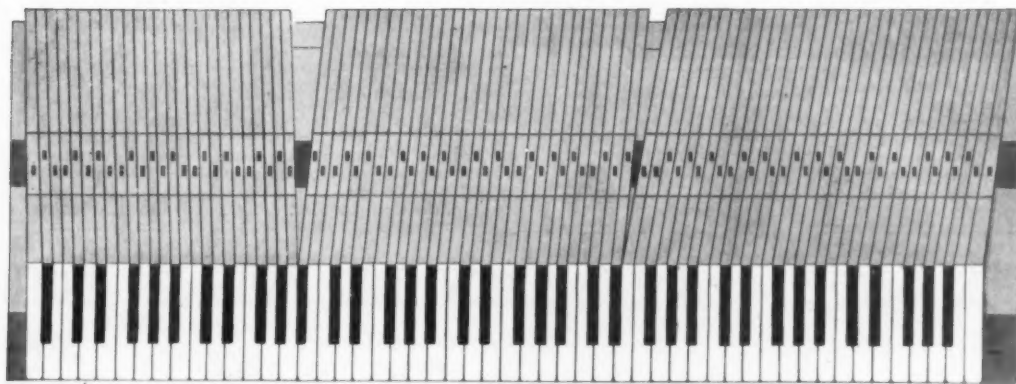
# STRAUCH BROS.



Grand and  
**PIANO**  
Keys and



Upright  
**ACTIONS,**  
Hammers.



— FACTORIES: —

22, 24, 26, 28 and 30 Tenth Avenue. 452 and 454 West 13th Street. 57 Little W. 12th Street,

NEW YORK.

when the sporting editor, who usually here is assigned to "do" the music on the dailies, returns from the concert he kindly praises everything and everybody.

Not many miles away one of the dailies recently reviewed—criticized would be too hard a word—a concert soloist as follows: "His crescendo was plainly heard by those persons in the rear of the hall, while in his diminuendo passages one could easily have heard a pin drop."

Among the recent additions to the corps of instructors in the art of piano playing are Mrs. C. C. Allen, a graduate of Cincinnati's Musical College and later from the Chicago College, and Mrs. Goldbeck, wife and pupil of Professor Goldbeck, composer and teacher.

Mrs. Goldbeck is here to take the place left vacant by the gifted Miss Roman at the Bettie Stuart Institute.

ELIZABETH K. REYNOLDS.

## TROY.

Troy, N. Y., November 18, 1898.

THE musical season of Troy can now be said to have fully begun. I say "musical season" with full appreciation of the words, as I do not think there is another city, outside the few larger ones, in the United States that is blessed with better and more music than we have during the season. Just think, here we are, a city of only 60,000, faithfully and generously supporting four musical clubs of importance, each with its series of concerts, two bands, really excellent in calibre, and both with high musical aims and any number of smaller organizations, each doing its utmost for the furtherance of good music. Among the artists to be heard here during the season are no less than Rosenthal and Sauer, the two greatest pianists now in the country; the Kneisel Quartet, David Bispham, Emilio de Gogorza, Mlle. Cecile Lorraine, Leo Schulz, Madame Brazzi, Evan Williams, Scalchi, Alberti, Helene Noldi, Canzio, Mackenzie Gordon, Carl Dufft, Olive Mead, and many others not now thought of, and probably the Boston Symphony. Besides supporting these organizations the music teachers all report an excellent season, and our model Seminary Conservatory of Music is full to overflowing. Speaking of the conservatory leads me to note that it had the honor of opening the season, the faculty of the institution giving a meritorious concert. The event took place at our new and highly appreciated Y. M. C. A. Hall on Monday evening, October 24, before an audience that filled the room to overflowing. The program was excellently interpreted throughout, and won deserved applause. The arrangement follows:

Sonata for piano and violin.....Gade  
Allegro molto. Larghetto.  
Allegro vivace.  
C. E. Stein and Robert E. Foote.  
Sweetheart, Thy Lips Are Touched with Flame.....Geo. W. Chadwick  
Thomas Impett.  
Prelude.....Grieg  
To a Wild Rose.....MacDowell  
Water Sprites.....Chaminade  
Miss Fanny Devilla Ball.  
Aria, Samson and Delilah.....Saint-Saens  
Mlle. Olive Pulis.  
Trio in D minor, for piano, violin and cello.....Mendelssohn  
Molto allegro ed agitato.  
Miss Marion Sim, Robert E. Foote and Sidney Taylor.  
Fruhling's Ankunft.....Schumann  
Wanderlust.....Schumann  
Allan Lindsay.  
Scherzo.....Moskowski  
Miss Fanny Devilla Ball.  
Air in G.....Bach  
Sidney Taylor.  
Turn on, Old Time, Thine Hour Glass.....Vincent Wallace  
Mantana.  
Miss Olive Pulis, Thomas Impett and Allan Lindsay.

The participants in this concert, comprising the faculty of the institution, consists of some of the best musicians in Troy, and is headed by Miss Marion Sim, who has been the director of the institution and its chief cause of success since its beginning. The conservatory is a big figure in musical Troy, and its series of musicales during the winter are always attended by large and delighted audiences.

The Troy Vocal Society gave the next concert, and this sterling and well-known organization never appeared in as good form. The concert took place, as all Vocal Society events do, in our superb music hall, and was attended by fashionable as well as musical Troy. The date of the concert was November 10, and the society was assisted by Mlle. Cecile Lorraine, soprano, and Emilio de Gogorza, baritone. The great improvement in the Vocal Society's singing can be directly attributed to its conductor, Clement R. Gale, well known to New York musicians as the organist and choirmaster of Calvary Episcopal Church, of that city. Mr. Gale has only had the society for a year, but in that time has certainly done wonders. The universal impression was that the concert was one of the best ever given by the society, and all unite in placing the credit where it is due—in Mr. Gale's hands. Correct phrasing, excellent tone color, nothing sacrificed for effect and a general try for the best in music seemed to predominate in the singing, the whole being admirable. It was greatly regretted that Mlle. Lorraine was suffering from a sudden cold, but she completely won her audience by her brave

efforts, which, despite the cold, disclosed a beautiful vocal organ. Her voice is a pure soprano of excellent range, liquid in quality, charming to the listener and greatly enhanced by a true musical intelligence of the fair singer. Her selections were "Nymphs et Sylvains," by Bemberg; (a) Elegie, by Massenet; (b) Berceuse, by Godard; (c) "Spring Song," by Tosti, and she was also heard in incidental solo in "Hymn to Madonna," by Kremser, the effect with the society being especially fine. She will probably be re-engaged for one of the later concerts of the society, when she will have opportunity to show her excellent voice minus the cold. Of the singing of Emilio de Gogorza too much praise cannot be accorded. To use a colloquial phrase, "he was a hit" at once. His is a beautiful voice, and is backed up by most musical handling. An idea of his work can be gleaned from the following press notices:

The baritone, Emilio de Gogorza, sang like a genuine troubadour. He has a round, manly voice, even from low to high and never stopping over. He sings, too, with dramatic fervor and with a nice taste in expression. All his programed numbers were delightful, and even the well worn Toreador Song from "Carmen" was given with dignity and without, as some vocalists do, mistaking the Toreador for the bull.—Troy Times, November 10, 1898.

Emilio de Gogorza proved to be a vocal artist of a high order. He has a voice rich in quality and of wide range. His method is admirable and indicated the highest description of musical education. He sang the "Prologue" from Leoncavallo's "Pagliacci," Tosti's "Mattinata," and Faure's "Alleluia d'Amour." The first effort evoked a recall, and he responded with an artistic rendition of the Toreador's Song, from Bizet's "Carmen."—Troy Press, November 10, 1898.

It was a pleasure to listen to Emilio de Gogorza, the assisting baritone. He sings with ease, and although he did not sing with great power, even in the Toreador's Song, from "Carmen," one felt that the power was there had he wished to use it. There was no straining for notes, and the changes from higher to lower register were beautifully made. Many would have been glad had his repertoire included a number in English. The "Prologue" from "Pagliacci," Leoncavallo, was interpreted with an enthusiasm verging on the dramatic, and to a degree the same applies to his singing of more simple selections. Mr. Gogorza sang in addition to the "Prologue," "Mattinata," Tosti; "Alleluia d'Amour," Faure, and assisted in "Weibe des Liedes," Baldamus, given by the society.—Troy Record, November 10, 1898.

But of the baritone, Emilio de Gogorza, it is not possible to speak too highly. He has a rich, vibrant voice, not large, but he sings with that most consummate grace, skill and artistic finish which come only from very thorough training. In a word he is a master of the art of song. The firmness of his voice is unmistakable. He never wavers from the true pitch, his diction is perfect and every phrase is polished. Then, again, he never sacrifices a consonant, consequently his enunciation is purity itself. His selections were the "Prologue," from "Pagliacci," Leoncavallo; the Toreador Song from "Carmen," Bizet; "Mattinata," Tosti, and "Alleluia d'Amour," Faure. He invested each one of them with a characteristic atmosphere, and expressed them in a manner that places him above criticism. Mr. Gogorza had also taken pains to learn his part in the concerted number and deserves much praise. Too many artists (?) forget to do this.—Troy Budget (Sunday), November 13, 1898.

Although the above notices do not say so Mr. de Gogorza was recalled again and again after each number. The program of the concert was this:

Morning Serenade.....Van der Stucken  
The Three Chafers.....Truhn  
The Troy Vocal Society.  
Nymphs et Sylvains.....Bemberg  
Mlle. Cecile Lorraine.  
Drink to Me Only with Thine Eyes.....Harmonized by Vogrich  
Lullaby.....Brahms  
The Troy Vocal Society.  
Prologue from Pagliacci.....Leoncavallo  
Emilio De Gogorza.  
Hymn to the Madonna.....Ed. Kremser  
Incidental solo by Mlle. Cecile Lorraine.  
The Troy Vocal Society.  
Mattinata.....Tosti  
Alleluia d'Amour.....Faure  
Emilio De Gogorza.  
Weibe des Liedes (Consecration of Song).....G. Baldamus  
Incidental solo by Emilio De Gogorza.  
The Troy Vocal Society.  
Elegia.....Massenet  
Berceuse.....Godard  
Spring Song.....Tosti  
At Andernach in Rhineland.....Franz Abt  
The Troy Vocal Society.

In the accompaniments C. A. Stein was excellent at the piano, and Carl Durr filled in the organ parts admirably.

On the following night the Troy Vocal Society concert occurred, the first concert of the season of the Cecilian

Choral Society, under the direction of Prof. Will E. Rogers. The organization is of mixed voices, and caters to the popular idea. The concert disclosed ability on the part of conductor and chorus, and was enjoyed by a large audience. The assisting talent included Miss Laura Joyce Bishop, soprano; Harry Peckham, humorist, and the Impett Masonic Quartet, each acquitting themselves admirably.

The next event on the cards was a concert by the Scalchi Concert Company, the company including Mlle. Helene Noldi, prima donna soprano; Mme. Sofia Scalchi, prima donna contralto; Signor Codurri Canzio, tenor; Signor Achille Alberti, baritone, and Mr. Walter A. Pick, pianist. A program embracing many of the gems of the Italian and French school was given, the bright particular star being Signor Alberti, who sang superbly. His work was most praiseworthy, and was encored again and again. The concert occurred Tuesday, November 15.

Following this was the first concert of the Troy Choral Club series for the season, at Music Hall, last night (Thursday), November 17. The assisting soloists were Miss Olive Mead, violinist, and Mrs. Arristene Schultz, soprano. An interesting program was arranged, but the interest of the evening centred in Miss Mead, whose playing was of a high order, and enthused the audience to a high pitch. Her selections were some variations on themes from "Carmen," some variations on the sextet from "Lucia," and adagio of Vieuxtemps and mazurka by Zarzkycki. She received hearty encores on each appearance. The club sang well in its selections and the male and female chorus each came in for its share of approval. The accompaniments were played artistically by C. A. Stein, and C. A. White conducted as well as usual, and that's as good as can be. The program follows:

Chorus of Bacchantes (Philemon and Baucis).....Gounod  
Choral Club.  
Fantaisie Brillante.....Hubay  
Miss Olive Mead.  
Rise! Sleep No More. Hunting Song.....Benedict  
Choral Club.  
Aria, opera of Il Guarany.....Gomez  
Mrs. Schultz.  
Defiance.....Attenhofer  
Male chorus.  
Dawn Now on the Hilltops (Sampson and Delilah).....Saint-Saens  
Choral Club.  
Adagio.....Vieuxtemps  
Mazurka.....Zarzkycki  
Miss Olive Mead.  
The Bee.....Mrs. H. A. A. Beach  
Female chorus.  
Time Enough.....Nevin  
I Love Thee.....Grieg  
Madrigal.....Victor Harris  
Mrs. Schultz.  
Chorus from Rigoletto.....Verdi  
Choral Club.

Events coming in near future are concert by Doring's Band, November 30; Chromatic Club concert, Monday, December 5, and Troy City Band concert, Wednesday, December 7, with Eloise Morgan, soprano, as soloist. The Liza Lehmann song cycle "In a Persian Garden" will be the Chromatic Club attraction.

Unlike New York city and many other cities, Troy churches engage their singers January 1 instead of May 1, and of course just at present there is quite a little anxiety among those singers not already re-engaged for another year. Among the choirs re-engaged are the quartets at the First, Fifth Avenue and Second Street Presbyterian churches, with their organists; St. Paul's vested choir and the principal Roman Catholic church choirs. Ben Franklin, tenor soloist at St. John's Church, Troy, has been engaged as tenor soloist at St. Peter's Church, Albany, at a large increase over his present position. He is also tenor soloist at the magnificent Jewish Temple Beth Emeth, Albany, and is constantly engaged in concert work, doing more of this than any other singer in Troy or Albany.

## MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER,  
511 NICOLLET AVENUE,  
MINNEAPOLIS, November 8, 1898.

THE musical season has opened with every indication of success on all lines. There have been some excellent bookings made for our enjoyment, beginning with Madame Galski, who appears with the Apollo Club on the 15th ult. On this occasion the club will give several Wagner numbers, in compliment to the soloist, among them being the "Pilgrims' Chorus," from "Tannhauser." The club can well do so, for they have the requisite voices, and training.

The club holds an important place in our city, being strong numerically and in influence. It is finely officered, and its director, Emil Oberhafer, is a musician well equipped for the position he holds. He possesses not alone the education, but enthusiasm, magnetism and sympathy. Thus he is enabled to keep up the standard of the work he so ably directs. In the absence of the president, Colonel Reeves, of the Thirteenth Minnesota, the president pro tem, Colonel Joyce fills the position, and the business and rehearsals of the club are managed

# The John J. Bergen Choir Agency and Musical Bureau,

MILITARY BANDS AND ORCHESTRAS  
FURNISHED FOR ALL OCCASIONS.

205-206 KNICKERBOCKER THEATRE BUILDING,  
BROADWAY AND 38th STREET, NEW YORK.

LEADING ARTISTS FOR CONCERT  
AND ORATORIO.

JOHN J. BERGEN, Tenor.

Dr. CARL E. DUFFT, Bass-Baritone.

# VAN YORX

Tenor,  
6 E. 17 St.,  
NEW YORK.



MARTHA MINER,  
SOPRANO.

Inquire at Leading Agents.

29 East 46th Street, New York.



smoothly. Being a gentleman, as well as a musician, it goes without saying that the dignity of the club is maintained on all occasions.

The Apollo Club, of Minneapolis, is second to no club of its kind in the country, and it is thoroughly appreciated by its own city. By the way, this is a strong characteristic of Minneapolis; her generous recognition and appreciation of musicians and their efforts for the public good are too well known to need any more comment here.

There is but one exception to this general rule, and that is where highly gifted and educated artists of fine and sensitive organism seclude themselves. Then the public is a long time finding them out, although a favored few do what the discerning always do—seek the master in his own abiding place. Such is the eminent scholar and director Signor d'Auria. He and his accomplished wife occupy a studio together, where they take a limited number of pupils in vocal art.

"A prophet is not without honor save in his own country," is an old enough saying, but in the case of Hermann Emil Zock this is not true. Next Thursday will be his fiftieth anniversary recital, and he has prepared some elegant souvenir programs which contain a biography of himself, and all the programs arranged in their order, with press notices of each. There are also some musical notes by Harlow Gale, of the State University. The many friends of this prominent piano teacher are striving to show him the high esteem in which he is held and to which he is justly entitled.

There is not in the State a man more loyal to his city and section than Mr. Zock. The vast resources of the Northwest he was not slow to discover, and the musical future of Minneapolis as an art centre he has always believed in, and led him to choose our city for his home. We might well designate him an American-German, not a German-American, so thoroughly does he appreciate American institutions. Yet with all his heart does he love the fatherland, and will spring to arms (metaphorically speaking) at the slightest disrespect shown to his native land.

Our Thursday Musicales Club has fairly started in the season's work. At its last meeting they considered the Italian writers in oratorio and cantata.

On this occasion we were favored with the company of Lieut. Carl Jungen, of the Maine, who with his wife was visiting relatives in the city.

The work of the club for the present season will be the study of oratorio and cantata. Beginning with Italian writers in one group of illustrative works, German writers with five groups, French writers one group, English writers two groups, Slavic and Scandinavian writers one group, and American writers two groups, ending with our own oratorio composer, Willard Patten, and his work "Isaiah," which won such warm and hearty recognition from the local press at the Trans-Mississippi Exposition last June.

The Thursday Musicales Club, of Minneapolis, occupies that enviable position of perfect peace and harmony among its membership. It is too thoroughly devoted to the work required of its several divisions to have any time for small dissensions or trifling peccadilloes of any kind. The president, Mrs. W. H. Gleason, fills in the gentlest as well as competent manner the position in which she is placed, combining with her educational and executive ability the genius of diplomacy, for "she never rubs one the wrong way," as I heard a bright little woman say of her one day.

Added to their fortnightly recitals are the "studio teas" given once a month in their delightful studio in the Metropolitan Music House.

The Philharmonic Club, of which I have before written much concerning their membership and object and place in our community, have made great strides in their work, and their bid for public favor has met with the success it justly deserves. It will be remembered that last season they admitted ladies to active membership. This season they have a well-selected chorus of 150, with sixty waiting for vacancies. This is a good showing for the work and management of the club. The conductor is Willard Patten. This season they have for assisting artists at their three public concerts Mme. Fanny Bloomfield-Zeissler, pianist, and George Hamlin, tenor, on December 1; February 7, the Spiering Quartet, strings, and one or more vocalists yet to be engaged; April 5, Mlle. Cecile Lorraine, prima donna soprano, and Gwylim Miles, baritone.

The greatest unanimity exists among them, consequently their work runs smoothly, and it is hoped by all music lovers in our city that this admirable chorus will give us "The Messiah" as a regularly established Christ-mas offering. The significance of this oratorio would add much to the sacred meaning of this most beautiful season of the year. The spirit of the season invites its production; so give it to us, please Philharmonics?

**JANE HUNTINGTON YALE,**  
CONTRALTO.  
ADDRESS:  
KIRBY CHAMBERLAIN PARDEE, Fine Arts Building, Chicago.

**...Anita Lloyd,** ORATORIO and CONCERT,  
SOPRANO.

TERESINA TUA, France  
Has toured with: ARVA SEKRAH, and  
GEORG LIEBLING, Germany.

Personal Address: 338 West 56th St., NEW YORK.

**Mr. BERNHARD BOEKELMAN**

begs to announce that he will resume Teaching after his return from Europe—about the beginning of January. Letters may be addressed to T. C. BOEKELMAN, 106 West 45th Street, New York City, or Miss BELLE SCRIBNER, same address.

**BERNHARD BOEKELMAN,**  
106 West 45th Street, New York City.

The Institute of Arts and Letters open their musical series with Rosenthal in February.

Under the auspices of the "American League of Minnesota," organized for the "moral and material advancement of the colored race," a "Drama of Freedom," combining music, drama and comedy, was given at the Lyceum Theatre on the evenings of November 2 and 3, 300 colored people taking part.

It was under the patronage of some of our society leaders, and was an immense success in every way. It was well staged, and performed in a really excellent manner.

It is a pretty little drama, containing some very "catchy" things, and some equally touching. Music and rhythm are a special heritage among these people, and this performance, being under most efficient direction, was a pleasant surprise to the large audiences present.

Monday evening, October 31, Hamelin Hunt, concert organist, gave his first recital at Plymouth Church.

Mr. Hunt is a newcomer, and has opened a studio in the Century Building for instruction in organ, piano, harmony and counterpoint. He has spent many years abroad studying with the best masters and perfecting himself in the most complete methods of teaching. He is heartily welcomed by the fraternity, and THE MUSICAL COURIER hopes that he will find Minneapolis a sufficiently desirable abiding place. He has arranged for a second organ recital on the 22d inst., when he will have the assistance of Miss Belle Rolston, soprano.

It is with deep regret that I have to record the death of one of our prominent piano teachers and organists, F. W. Merriam. Mr. Merriam was at one time the foremost teacher of the piano in Minneapolis. His too close application to his profession impaired his health, although he would not give up his work, but hoped against hope that he would regain his health, and sought a warmer climate. During the last few months of his life he rapidly declined and died at Hot Springs, Ark.

For four years he was piano instructor at Hamline University, Minnesota, and was the organizer of the Beethoven Club, which used to meet with him at his home. He was a very genial man, and was always ready to encourage all enterprises in art. His death is deeply deplored in Minneapolis.

ACTON HORTON.

#### A Compliment from Rosenthal.

Arthur Reginald Little has received a letter from Moriz Rosenthal in appreciation of the composition which is to have its first hearing in London this coming spring. Mr. Little playing it himself. The composition is a concerto for piano and orchestra. It has been favorably commented upon by the leading musicians in London, and Mr. Rosenthal has expressed his opinion in most favorable terms, and it may be added to his already large and extensive repertory.

#### Opera in Montreal.

MONTREAL, November 22, 1898.

Musical Courier, New York:

ROYAL Italian Opera Company opened last night. Good business and great success. H. B. COHN.

#### Will Make Her Debut To-Day.

Miss Marie Van Gelder has been engaged for the juvenile dramatic roles for the Bremen Stadt Theater, and will make her debut to-day as Elvira in "Don Juan," with Francesco D'Andrade in the title role as guest. She is one of Madame Lankow's pupils.

#### Schenck's Success.

Elliott Schenck's lecture recital in Tuxedo took place on Friday last, and despite the bad weather a large audience was present and listened to Mr. Schenck's explanation of portions of "Die Walküre" and "Siegfried." Next Friday is the last of the course, the subject being "Die Götterdämmerung." Mr. Schenck is booking dates rapidly.

#### New York Ladies' Trio.

The New York Ladies' Trio, consisting of Dora Valesca Becker, violinist, Flavie van den Hende, violoncellist, and Celia Schiller, pianist, together with Lilian Carllsmith, contralto, will start on an extended Southern tour within a few days. Engagements have been closed for many of the principal Southern cities from Richmond to Jacksonville, and from there to Texas.

#### Shannah Cummings.

Miss Shannah Cummings sang with great success November 15 in an organ recital at Chambersburg, Pa. She has been engaged for several performances of "The Messiah" in Washington D. C.; one in the West and one in New Jersey, under the conductorship of Rheinhold L. Herman, director of the Boston Handel and Haydn Society. She has also been engaged for numerous other works, and will make a short tour in Canada, filling a number of engagements within a few weeks.

MANAGER'S SERVICE—Manager of many years' experience on the road is available to handle a few first-class artists or combinations. Special work done for artists desiring it. None but artists of decided merits need answer. Send particulars to and appointments can be made by addressing Manager F., care THE MUSICAL COURIER.

Are You Weak, Tired, Worn Out, Depressed?  
THEN TRY

**VIN MARIANI**

MARIANI WINE--The Famous Tonic for Body and Brain  
MARIANI WINE gives strength to the nervous system, firmness and elasticity to the muscles and richness to the blood. It braces body and brain. It has been endorsed by the medical faculty all over the world.

**JULES CLARETIE,**  
The World-Famous Author and General  
Administrator of the Comedie  
Francaise, Writes:



Vin Mariani gives to the body and brain renewed vitality. It is a supreme remedy for artists and brain-workers. Schopenhauer, whose greatness of mind is not disputed, would certainly have been even more brilliant and less bitter if he had had in his Frankfurt abode an ample supply of this delicious wine.

JULES CLARETIE.

FOR OVERWORKED MEN,  
DELICATE WOMEN,  
SICKLY CHILDREN,  
MARIANI WINE  
WORKS WONDERS.

MALARIA: Mariani Wine  
is a sovereign remedy for  
Malaria.

SPECIAL OFFER:—To those who will kindly write to MARIANI & CO., mentioning this paper, will be sent, free, book containing portraits and autographs of Emperors, Kmpress, Princes, Cardinals, Archbishops and other distinguished personages, giving interesting details regarding VIN MARIANI.

MARIANI & CO., 22 West 15th Street, New York.  
Paris—41 Boulevard Haussmann;  
London—83 Mortimer Street;  
Montreal—28-30 Hospital Street.

## Von Klenner Musicale.

THE first of a series of interesting musicales illustrating, among other things, the capability of pupils of the Von Klenner school, was given last Friday night at the studio of Mme. Katharine Evans von Klenner, 40 Stuyvesant place, and brought forth a large and representative audience of guests, notwithstanding the most inclement kind of weather.

Mrs. Von Klenner has built up a strong clientele of pupils and supporters of her system of vocal instruction, and she can at any time arrange a comprehensive program for events of such nature. On this occasion the program was varied and interesting, and is reproduced herewith:

Piano solo, Air de Ballet..... Rubinstein  
Miss Lucie Mawson.

Basso solos—  
Two Grenadiers..... Schumann  
Wanderlied..... Schumann  
Jacob Benzing.

Violin solos—  
Legende..... Bohm  
Cavatina..... Raff  
Mrs. Madge Wickham Watson.

Harp solos—  
Berceuse..... Gabriel Verdalle  
Papillon..... Oberthür  
Legende..... Zaber  
Miss Effie Douglass-Putnam.

Contralto solos—  
Ah, Rendimi..... Rossi  
Autumnal Gale..... Grieg  
Mrs. Ada May Benzing.

Harp solos—  
Air de Ballet..... Verdalle  
Serenade Aragonaise..... Godefroid  
Miss Douglass-Putnam.

Violin solo, Mazurka..... Wieniawski  
Mrs. Madge Wickham-Watson.

Contralto solos—  
Er der herrlichste von Allen..... Schumann  
Der ring en meinen Finger..... Schumann  
Heef ihr Meine Schwester..... Schumann  
Mrs. Ada May Benzing.  
Geo. S. Kittredge was the accompanist.

Mme. Von Klenner has one of the largest vocal schools, as it might justly be called, in this city, and a musicale always brings a large audience, hence the large list following. Criticism cannot be applied to pupils or even to professionals at a musicale with the vigorous method that usually obtains, yet it may here be said that the contralto, Mrs. Ada May Benzing, has been inculcated by her teacher with a fine sense of the value of proper tone production and an intelligent command of rhythm and musical interpretation. She sang her songs with temperamental fire

and demonstrated a musical conception that was gratifying to hear. Miss Douglass-Putnam plays the harp with a certain original touch and excellent tone, and Mrs. Wickham-Watson gives evidence of a continued cultivation of violin work. She retains her technic and adds to it matured musical judgment.

The guests were:

Mr. and Mrs. J. Emery McLean (Countess Narrakow).  
H. H. Kinney.  
Dr. J. H. Huber.  
Mlle. Corradi.  
August Walther.  
Howard Giles.  
Irving Avery.  
W. H. Funk.  
Mrs. F. E. Corry.  
Miss Pauline Corry.  
Marc A. Blumenberg.  
Signor De Macchi.  
Joseph Pizzarello.  
Dr. J. B. Chittenden.  
C. P. Hull.  
George S. Kittredge.  
Wilford Watters.  
Henri Ern.  
Mr. and Mrs. Geo. Howes.  
Mr. and Mrs. Ed. L. Young.  
Miss Humble.  
Mr. and Mrs. Harry Walderstein.  
Dr. A. M. Fanning.  
Mr. and Mrs. Walter B. Duffy.  
Miss Duffy.  
Mr. and Mrs. Fred Underhill.  
Mr. and Mrs. Townsend Fellows.  
Mrs. and Miss Watt.  
Capt. James Gilmour, U. S. N.  
Lieut. J. H. Hicks, U. S. N.  
Mrs. Bond.  
Sig. Henry M. d'Ainis.  
Mr. and Mrs. A. V. M. Sprague.  
Mr. and Mrs. J. Benzing.  
Mr. and Mrs. G. G. Plyer.  
Miss Gregg.  
Mrs. Frank Leslie.  
Miss Kittie Berger.  
Mr. and Mrs. Franklin Grady.  
Alan Dinning.  
Harold Dinning.  
Mme. Rosa Linde.  
Mr. and Mrs. Clarence Burns.  
Herbert Knowles.  
Col. and Mrs. Frank Morse.  
Miss Morse.  
Mr. and Mrs. Trehanne.  
Mr. and Mrs. Glose.  
Miss Glose.  
Mr. and Mrs. S. T. Driggs.  
Mr. and Mrs. Frank Avery.  
Mr. and Mrs. D. W. Edgecomb.  
Mr. and Mrs. J. W. Van Oordt.  
Oscar Saenger.  
Edgar Underhill.  
Henry Nostrand.  
Mr. and Mrs. Charles Phipps.  
Mr. and Mrs. R. S. Pigott.  
Mr. and Mrs. B. O. Klein.  
Mr. and Mrs. Victor Thrane.  
Mrs. A. R. Diehl.  
Robert Diehl.  
Mrs. Alice Maddock.  
Miss Emily Noble.  
Mr. and Mrs. T. Alfred Vernon.  
Miss Edith Vernon.  
Mrs. Belle Gray Taylor.  
Mr. and Mrs. Clinton B. Fiske.  
Mrs. Izora Chandler.  
Mr. and Mrs. C. E. Evans.  
Mr. and Mrs. Paul Freisinger.  
Miss Lucie Mawson.  
Mrs. Madge Wickham-Watson.  
Mrs. Kendal Wickham.  
Mr. and Mrs. Clarence Bonyng.  
Mr. and Mrs. J. G. Brown.  
Miss Brown.  
Miss Leila La Fetra.  
Mrs. M. W. Oothout.  
Mr. and Mrs. A. M. Palmer.  
Mrs. J. T. Linthicum.  
Mrs. M. W. Ravenhill.  
Mr. and Mrs. C. W. Faulkner.  
Madame Van Norman.

Miss Wright.  
Henry T. Fleck.  
Miss Marie Parcello.  
Mme. Courtney.  
Mr. and Mrs. W. E. Mulligan.  
C. De Vaux Royer.  
Mrs. Clara Korn.  
R. D. Hansrath.  
M. B. Jones.  
Mrs. Shannah Cummings.  
Mr. and Mrs. John C. Dempsey.  
Miss Douglass-Putnam.  
Mr. and Mrs. John Alden.

Mr. and Mrs. Theo. Sutro.  
Dr. and Mrs. E. B. Ramsdell.  
Clarence L. Graff.  
Mrs. Mary E. Osborn.  
Miss Mable Phipps.  
Miss Thalia Lippitt.  
Mrs. E. M. Scott.  
Mr. and Mrs. Julius Lyons.  
Mrs. Elizabeth Northrop.  
Miss Feilding Roselle.  
Mlle. Lillie D'A. Bergh.  
Madame Decca.  
C. McC. Smith.  
Mme. Anna Lankow.  
Mme. Anna Warren Story.

HILDEGARD HOFFMANN,  
Soprano.

Oratorio, Concerts, Festivals.  
408 Third Street, Brooklyn, New York

E. PRESSON MILLER,  
Voice Culture.

Metropolitan College of Music,  
31 East 14th Street, New York

## SAMUEL P. WARREN,

SOLO ORGANIST.

ORGAN, THEORY LESSONS.

Studio:

112 West 40th Street, New York.

## LOUISE L. HOOD—VIOLIN INSTRUCTION.

Opportunity for pianists to study ensemble playing (piano, violin and cello). Studios: 114 West Thirty-fourth St., New York, Tuesdays and Fridays. Wilsner Hall, 611 Broad St., Newark.

## CHEV. EDUARDO MARZO,

Member of St. Cecilia Academy, Rome.

Vocal Instruction.

Organist of All Saints' R. C. Church.

Residence: 155 West 94th Street.

Studios: 96 East 33d Street, New York.

## EMILIO DE GOGORZA,

Baritone.

Concerts, Recitals and Musicales.

Address: Henry Wolfsohn,

131 East 17th Street, New York

## ERNEST CARTER,

Organist and Conductor.

Teacher of Composition, including Harmony, Counterpoint (ancient and modern), Form and Orchestration. Pupils received also in Sight Singing and Organ.

Residence Studio: 931 Madison Ave., New York.

## CLEMENT R. GALE,

Organist and Choirmaster Calvary P. E. Church; Choirmaster St. George's Church, Newburgh; Conductor Troy Vocal Society. Organ, Theory, Conducting. Address: Calvary Church, Fourth Avenue and Twenty-first street, New York.

## SALLY FROTHINGHAM AKERS,

Soprano.

Concert and Ballad Singing.

Address: 107 East 27th Street, New York

A \$7.00 BOOK of  
EUGENE FIELD'S  
POEMS.

Handsome Illustrated by thirty-two of the World's Greatest Artists, contribution of the world's greatest artists this book could not have been manufactured for less than \$7. The fund created is divided equally between the family of the late Eugene Field and the Fund for the building of a monument to the memory of the beloved poet of childhood. Address: EUGENE FIELD MONUMENT SOUVENIR FUND, (Also at Book Stores.) 180 Monroe St., Chicago. If you also wish to send postage, inclose 10 cts.

Mention this journal, as Adv. is inserted as our contribution.

## Concert Direction

JOSEPH SMITH,

5 Via Rondinelli P. P., Florence, Italy.

Engagements negotiated for prominent artists. Personal superintendence of Concert Tours. Representative for leading artists. Correspondence solicited.

## SIGNOR ORESTE BIMBONI,

Perfection in the Art of Singing, Study of Repertory and Stage Practice. Many years of experience as director with Patti, Gerster, Nevada, Calvé, Scalchi, Melba, Nordica.

18 Viale del Campo di Marte,

Florence, Italy.

## MASSIMO CIAPINI,

Principal baritone in some of the most important theatres.

In America with Patti and Gerster.

Vocal Instruction—Operatic Perfection.

Stage Practice.

Care of Musical Courier,

5 Via Rondinelli, Florence, Italy.

Genuine \$1.00 Barrios Diamonds Each ARE EQUAL TO REAL DIAMONDS AS TO LOOKS AND WEAR.

We are the sole agents in the United States for these marvelous semi-precious stones, which are the nearest approach to genuine diamonds ever discovered. For the purpose of introducing them quickly to the public we will forward either

Ring, Pin or Stud \$1.00 EACH. Earrings are \$2 per pair.

## SPECIAL NOTICE.

DO NOT CONFUSE GENUINE BARRIOS DIAMONDS with so-called Rhinestones, White Topaz, and other imitations, regardless of what the name may be. The Genuine Barrios Diamond is the only stone ever discovered that will retain its brilliancy and has no artificial backing. It is the Rich Man's Substitute and the Poor Man's Diamond. All others are simply manufactured from chemicals. Genuine Barrios Diamonds are equal to real diamonds as to looks and wear, and will cut glass.

## OUR GUARANTEE.

Genuine Barrios Diamonds are guaranteed to retain their brilliancy forever; the mountings are heavy rolled plate and are warranted for five years.

What the Great Sarah Bernhardt says:

"I have used Barrios Diamonds for stage purposes and have found them the equal of real stones."

SARAH BERNHARDT.

Beware of feeble imitations. This offer will last for a short time only. Do not delay. Order at once.

Address Mail Orders to

BARRIOS DIAMOND CO.,

42 AND 44 BROAD STREET, NEW YORK.

Mention this publication when you write.





D. H. BALDWIN & CO.,  
Baldwin Pianos, Ellington Pianos, Valley  
Gem Pianos, Hamilton Organs.  
Cincinnati, Ohio.

KRANICH & BACH,  
Pianos,  
233 and 235 East 23d Street, New York.

MALCOLM LOVE & CO.,  
Pianos,  
Waterloo, N. Y.

GEO. STECK & CO.,  
Pianos,  
11 East 14th Street, New York.

VOSE & SONS PIANO CO.,  
Pianos,  
Boston, Mass.

CANADA'S HIGHEST GRADE PIANOS,  
MASON & RISCH.

The Mason & Risch Piano Co., Ltd.  
Head office and factories, Toronto, Canada.

"THE ONLY PIANO WHICH  
IMPROVES UNDER  
USAGE."

**HARDMAN**  
**PIANO**  
THE CHOICE  
OF  
MUSICIANS  
"THE PERFECTION  
OF ARTISTIC  
ACHIEVEMENT."

**HARDMAN, PECK & CO.**  
Fifth Ave. and 19th St., New York.

THE CELEBRATED  
**SOHMER**  
PIANOS Are the favorite of the Artist.  
PIANOS and the refined musical public  
New York Warerooms, SOHMER BUILDING, 170 5th Ave. Cor. 22d Street.  
CAUTION-- The buying public will please not confound the genuine  
Piano with one of a similar sounding name of a cheap grade.  
THE "SOHMER" HEADS THE LIST OF THE HIGHEST GRADE PIANOS

**STRICH & ZEIDLER,**  
Producers of High Class Pianos—Upright and Grand,  
134TH STREET AND BROOK AVENUE, NEW YORK.

**KRAKAUER BROS.**  
PIANOS.

Factory and Office: 159-161 E. 126th Street, New York. Warerooms: 113 E. 14th Street, New York.

**The Stern Conservatory of Music,**

FOUNDED, 1880. — 20 Wilhelmstrasse, Berlin, S. W.  
Royal Professor GUSTAV HOLLAEENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:  
Complete training for the stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral  
instruments). SEMINARY: Special training for teachers. CHORUSSCHOOL. ELEMENTARY  
PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Ludwig Bussler, Hans Pfitzner, E. E. Taubert.  
PIANO—Emma Koch, Felix Dreyschock, Anton Forster, Prof. Ernest Jedliczka, A. Papendick,  
Hans Pfitzner, Gustav Pohl, A. Sormann, E. E. Taubert, Ernest Hutcheson, Guenther  
Freudenberg. SINGING—Frau Prof. Selma Nicklaus-Kempner, Adolf Schulze, Prof. Benno  
Stolzenberg. OPERATIC AND DRAMATIC CLASS—Prof. B. Stolzenberg, Emanuel Reicher.  
VIOLIN—Prof. Gustav Hollaender, Willy Niekling, W. Rampelmann. 'CELLO—Anton Hekking.  
HARP, HARMONIUM—Fr. Pönnitz. ORGAN—Otto Dienel, Royal Music Director, &c.

Charges: From 125 Marks (\$30) up to 500 Marks (\$120) Annually.  
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation  
hours from 11 A. M. to 1 P. M.

For the Piano Classes, from October 1, 1898, Herr Prof. ERNEST JEDLICZKA, in Berlin; EMMA KOCH, in  
Berlin and Herr GUSTAV POHL, of Moscow, have been newly engaged.

From March 1, 1899, the Stern Conservatory will be in the new building especially  
erected for it in the "Philharmonie," Bernburgerstrasse 29a.

**Cincinnati Conservatory of Music,**

(ESTABLISHED 1867.)  
Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe, Organ Cabinet  
Organ, Violin, Violoncello, Flute, Cornet and other  
Orchestral Instruments, Theory of Music, En-  
semble Playing, Elocution and Physical Culture;  
also Modern Languages and English Literature.

Students are prepared for positions in Schools  
and Colleges, in Church Choirs, and for the Stage,  
Concert or Oratorio.

Students from the city and vicinity, as well as  
those from abroad, can enter at any time during  
the School Year and Summer Term.  
Young ladies from a distance find a home in the  
Conservatory Building, where they can pursue  
their studies under the supervision of the Direct-  
ress. For Catalogues, address

Miss CLARA BAUR,  
Fourth and Lawrence Streets,  
Cincinnati, Ohio.

## A. B. CHASE PIANOS.

Highest type of Artistic Instruments  
For the pianist, the singer, the teacher,  
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

**THE NEW CHICAGO BORE.**  
The Greatest Tone and Easiest Blowing Instru-  
ment produced at the present age.



Sole Agent for  
BESSON & CO., Ltd., London, Celebrated Prototype  
Band Instruments.  
Special Agent, Correspondent and Representative for  
BUFFET, Paris (Evette & Schaeffer), World  
Renowned Reed Instruments.  
E. RITTERSHAUSEN, Berlin, Boehm System  
Flutes and Piccolos.  
COLLIN-TEZIN, Paris, Theod. H. Heberlein, Jr.,  
Modern Stradivarius Violins, Violas and Cellos.  
KARL MAYER, Vienna, Conservatory Reeds for all  
Reed Instruments.  
Principal Importer of Genuine Italian Strings.

**CARL FISCHER, 6 and 8 Fourth Ave., NEW YORK.**

Covered Strings (Manufactured for Soloists' Use).  
C. FISCHER'S reliable Band Instruments are the  
Best instruments in the market, at the lowest  
price.

C. FISCHER'S Guitars, Mandolins, and Banjos are  
known for their excellent qualities and low price.

ARTIST BOWS. Extensive assortment by the  
best known makers.

MOHREN'S Sole Violin Rosin.

MATERIAL FOR VIOLIN MAKERS and hundreds  
of other Specialties, at Wholesale and Retail.

Correspondence solicited. Exchange granted if  
not entirely satisfactory.

**MUSIC PUBLISHER AND IMPORTER.**

Carries a complete stock of Imported Sheet  
Music and Books. All known publishers of Ger-  
many, Austria, England, France, Italy, Russia,  
etc., are represented. Largest supply house for  
Orchestra and Military Band Music. Classified  
Catalogues of music for every instrument and  
combination supplied upon application.

"The Metronome," a monthly, published in the in-  
terest of the musical profession. Subscrip-  
tion, \$1.00 per annum; 10 cents each copy.

Contains each month a list of prizes which are  
given away gratis.

## Hazelton Brothers PIANOS.

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.



A well-known Armenian gentleman, whose efforts in behalf of his  
countrymen have borne considerable fruit, writes as follows: "I  
had been suffering with indigestion for months. My food would dis-  
tress me, and many sleepless nights would I pass with an overladen  
stomach. I did not have much faith in patent medicines, but I had  
heard so much about Ripans Tabules, that I thought I would give them  
a trial. I took one after each meal, and on the second day I already  
began to feel that they were helping me. Therefore I continued to take  
them faithfully till I used up a whole box. Not only did they entirely  
cure me of my indigestion, but my appetite has so improved, that it is  
causing much content and pleasure to the other members of my family.  
As to myself, I do not hesitate a moment to state here that Ripans  
Tabules are a wonderful remedy for such troubles of the stomach as  
I had, and now I am so attached to them, that I shall always have some  
in the house for the use of the family in case of need, and I also shall  
recommend them to my friends, whenever I have the opportunity."

A new style packet containing TEN RIPANS TABULES in a paper carton (without glass) is now for sale at some  
drug stores FOR FIVE CENTS. This low-priced sort is intended for the poor and the economical. Ten dozen  
of the five-cent cartons (100 tabules) can be had by mail by sending forty-eight cents to the RIPANS CHEMICAL  
COMPANY, No. 16 Spruce Street, New York—or a single carton (TEN TABULES) will be sent for five cents.

# STEINWAY

Grand and Upright

# PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
Nos. 107, 109 & 111 East Fourteenth Street.

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL.**  
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
St. Pauli, Neue Rosen Strasse No. 20-24 HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

# The EVERETT

# PIANO.

GRAND.

UPRIGHT.

## The Acme of Artistic Excellence

Principal Factory: Albany, Wareham and Malden Sts.,  
**BOSTON.**

PIANO CASE SHOPS. . . . . Cambridgeport, Mass.  
SKELETON WORKS AND SAW MILL, . . . . White Mountains, N. H.

### WAREROOMS:

NEW YORK, 141-143 Fifth Avenue. CINCINNATI, Fourth and Elm Streets.  
CHICAGO, 200-206 Wabash Avenue.

# PIANOS KIMBALL PIANOS

## CHICAGO, ILL., U. S. A.

### CONSERVATORY OF MUSIC AND OPERA ACADEMY KLINDWORTH-SCHARWENKA.

Berlin, W. (Germany), Potsdamerstr. 27 B.

**DIRECTORS:** Ph. Scharwenka, Prof. Xaver Scharwenka, Dr. H. Goldschmidt.

**PRINCIPAL TEACHERS OF THE OPERA ACADEMY:** Dr. Goldschmidt, Dr. Alfieri, Dr. Kleeefeld (study of parts); Julius Lieban, Mrs. Gally Dehnicke (acting). Artistic Adviser: Royal Chamber-singer Franz Bels. Principal teachers of the Conservatory: C. Ansoerge, Ph. Scharwenka, Prof. Xaver Scharwenka, Imperial and Royal Court Pianist, W. Berger, W. Lelpholz, M. Mayer-Mahr, Miss Elisabeth Jeppe (piano); Zajt, Gruenberg, Mrs. Scharwenka-Stresow (violin); Van Lier (cello); Grunke (organ); Dr. H. Goldschmidt, Miss Lina Beck (singing).

Prospectus gratis. Hours for application, 4 to 6 P. M.

### Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 750 pupils. 88 teachers, among whom for Theoretical branches are Felix Draeske, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa Mrs. Rappold-Kahrer, Prof. Schmale Sherwood, Tyson-Wolf, Mus. Doc. &c.; for Organ, Cantor and Organist Fuhrman, Music Director Hüpper, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappold and Concertmaster Fr. Gruzmacher; for Vocal Culture, Iffert, Frau. von Kotzebue, Mann, Chamber Singer Miss Agl, Organi Ronnuberger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff-Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through

Prof. EUGEN KRANTZ, Director.

Established 1846.



**C. G. RÖDER,**  
LEIPSIC, Germany,  
Music Engraving and  
Printing,  
Lithography and  
Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

**LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.**

Specimens of Printing, Title Samples and Price List free on application.

"A Faulty Technic is the Common Cause of the General Failure of Piano Players."

### VIRGIL PIANO SCHOOL AND SCHOOL OF PUBLIC PERFORMANCE.

A. K. VIRGIL, Director.

The Technic-Klavier provides a new, superior and thoroughly scientific means of both Technical and Musical development, and at the same time insures far more rapid and sure progress in Piano Playing than is possible by any other means of study. New Term begins on Wednesday, January 20, 1898 (Instruction in German and English). Examination and Entrance days, Monday and Tuesday, January 21 and 22. Hours, 10 to 1 and 3 to 6. Prospectus descriptive of Method and Instrument (German or English) sent free. Personal explanations of same daily, 9 to 6. Interviews with Director by special appointment. Berlin, Potsdamer Strasse (Private Str.) 121 K.

### MADAME MORIANI, Private Academy for Voice Training AND SCHOOL FOR OPERA.

Voice Production, Voice Mending,  
and the Esthetics of Singing Taught.  
Teaching in Five Different Languages.  
All the Repertoires, Classic and Modern.

The Art of Acting taught by M. VERMANDELE.  
17 Rue de Tournai, BRUSSELS, BELGIUM.

### Pianos for Export

Manufacturers can secure export connections by addressing

"EXPORTER," care MUSICAL COURIER.

# Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

**Vose & Sons Piano Co.,**

174 Tremont Street, Boston, Mass.



ce

Mass.  
N. H.

streets.

OS

ANCE.

Technical  
in Piano  
January 20,  
Tuesday,  
(German  
ector by

ort

se-  
ons

OURIER.

e. and  
than

y and  
ouch,

Mass.